

# MUSICAL FOUNTAIN

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# ROME AND MUSIC

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ROME, July 10, 1900.

ROME is not a musical city and it never has been. The nearest great name associated with music in Rome is that of Palestrina, but as that takes us back five centuries, and as, in the meantime, nothing has been done by Rome which has reached any national scope, I must insist upon saying that this city is not musical. I leave out of consideration for the present the contemporary question, because all the Italian writers of

the day, with the exception of Verdi, are still occupied in erecting their own immortality. The most prominent Roman musician is Sgambati, of whom we all know, and of whom it is not necessary to speak at this moment; if he has succeeded here, as he has, it was notwithstanding the odds against him.

The production of new operas here, such as "Iris" and "La Tosca," is due to the fact that the com-

its association with the antiquities, its close connection with Greek life, its operative force in the rejuvenation of the Greek art, its identification with the tremendous history of the Roman Catholic Church, and its focus for centuries and for hundreds of centuries, as the chief spot for diplomacy, which made it a political radiating point, and which gave truth to the statement that all roads lead to Rome—maybe these facts were too important to give it any time to attend to music in the sense in which it has been fostered in other communities.

Last year I visited the St. Cecilia Library here, and subsequently published an article about it, covering the most important manuscripts and publications in its possession. There is also here the Hall of St. Cecilia, for concerts—a small hall; and then that of Sala Dante, which is located in the building where the fountain of Trevi flows. The latter hall has recently been occupied by the Government for one of its departments, temporarily. As there were no concerts here in Rome there was no use for it. In fact, there are no concerts given of any consequence at any time, except here and there merely spasmodic efforts under the auspices of the St. Cecilia.

But as I found nothing in the way of music, I looked into the museums, and incidentally dis-

herewith representations of statues in a splendid state of preservation, most of which were taken out of the ruins of Hadrian's Villa, at Tivoli, and whose pedigree has been confirmed by acknowledged criticism. The group herewith reproduced represents in the centre the Musagete Apollo. To its right is Terpsichore, and the figure of the reflecting woman is Calliope. These, together with what I have marked as No. 2, which is Polhymnia, and No. 3, Euterpe, No. 4, Erato, and No. 5, Clio, are from the Muses, as we all know, and are all in the Vatican collection. They were retouched, and the broken parts refitted, under the auspices of Canova. The illustrations will show the perfect condition in which these statues are now to be found, all life size. A great deal of discussion has taken place regarding their origin, but it is now understood that they were made by Praxiteles.

Nothing is to be found, except the chief masterpieces, to excel this group of statuary. There is a Phidian Zeus in the Vatican. There is an Ariadne, now generally attributed to him. There is an undecided Minerva, a most exquisite piece of workmanship of incomparable finish, and there is, of course, the Laocoon and the supreme Apollo Belvedere. Outside of these, there is among this enormous collection nothing superior to the figures shown herewith; nor is there any work that has been preserved better than this group, not in the sense that they are grouped together, but as a collection. Terpsichore, of course, was the Muse of Dancing; Calliope, the Muse of Poetry; Erato, the Muse of Erotic Love. I could not get a correct reproduction of Melpomene, the Muse of Tragedy, and of Thalia, the Muse of Comedy. Clio was the Muse of History, and Polhymnia was the Muse of the higher Lyric Poetry.

In the group of the three, the inner reproduction



NO. 1.—TERPSICHORE, THE MUSAGETE APOLLO AND CALLIOPE (VATICAN).

posers do not care to attempt a first hearing in Milan, with the exception of Giordano, who does not mind what the popular verdict is in that city. Generally, the operas fail here, and sometimes the best of material has been squandered on this desert, in a musical sense. Some might claim that the city is too great, too marvelous, too wonderful, and that

covered that there were some musical subjects that have never yet appeared in print, distributed in some of those collections which inevitably force, sooner or later, a pilgrimage to this city, if any one has within him the possibilities of the appreciation of art.

I give to the readers of THE MUSICAL COURIER

shows Apollo standing on an altar in the attitude of delivering a poem with musical accompaniment, and his contour resembles very much that of the Belvedere himself.

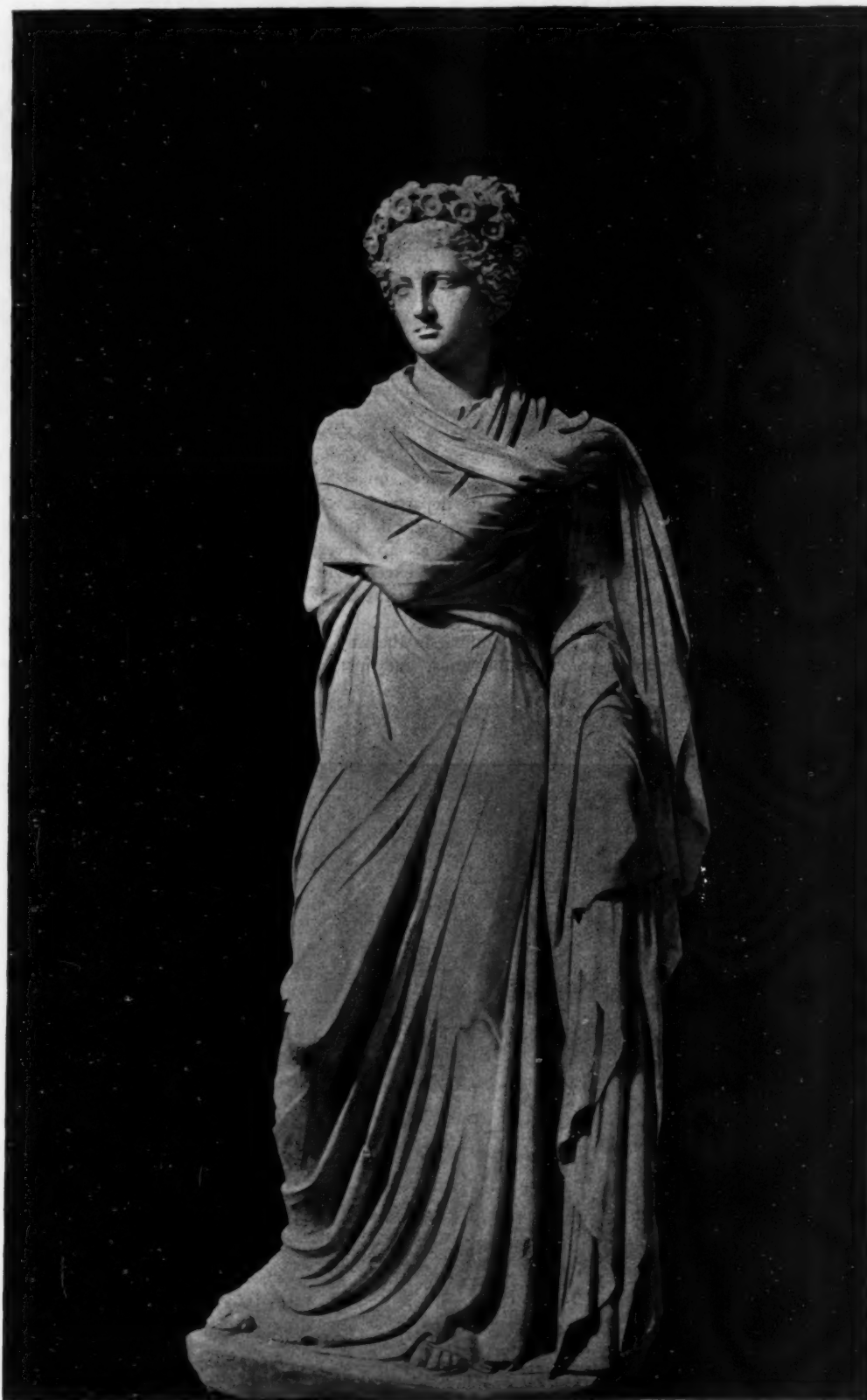
The Octagon Hall, in which these figures are represented, was built by Simonetti, under Pope Pius the VIth. There are sixteen columns of

Carrara marble surrounding it, and these statues are only a small percentage of the total display.

The statues were found in 1774, but this is a statement made by Baedeker, and during the many

cavations and in the old ruins, and passing down to the Gothic period and the Renaissance period to the present decadent period. Any one who has taken an interest in these matters, can find a straight line

later Greek sculptors, such as Apollonius and Tauriscus, who made the Farnese Bull in the Naples Museum, of which I spoke in my last letter. The Laocoon is now known to have been made by



NO. 2.—POLHYMNIA (VATICAN).

trips which I have made to Europe, I long since concluded that I could not take any interest in these stereotyped Baedeker representations, published in a spirit of hesitation, as if each statement subsequently had to be retracted. There are always artists in such cities as Rome who can show you traces illustrating the similarity of artistic work during the various periods that are now represented in the ex-

of descent, beginning with these Greek works which go back over 400 years before Christ, and passing from the archaic period of Greek art to that of the Phidian represented by the Zeus bust in the Vatican, to the sculpture of Myron and Apollodorus and Scopos, Praxiteles and Lysippus and later sculptors.

These are all represented here and, of course, the

Agessander and his sons, who represented the century before Christ. This group was brought from Rhodes to Rome. All students of art remember the controversy between Lessing and Winkelmann on this question of the age of the Laocoon and its sculptors; and, by the way, some years ago when I visited Trieste, I went to see the room in which Winkelmann was murdered. It will be remembered



that he was traveling from Vienna in a stage coach and became acquainted with a stranger who saw some money on his person. His body was found the next day after his arrival in Trieste, and the

the architecture to be found in the museums and in the ruins of Rome. Through the comparative test there can be no doubts possible; when these schools are compared publicly, when architraves

through the intelligent glance of the cultured eye just as distinctly as harmonic progressions and tonalities are distinguished through the cultured ear. After a while a person in cultivating this taste



NO. 3.—EUTERPE (VATICAN).

murder, of course, was shown to have been for money. His death was an irreparable loss to art.

I don't wish to go over these matters, most of which have been discussed by unquestionable authorities in art, but I only wish to say that the critic or the student who comes here can find a tracing 400 years before Christ down to our own sculpture by means of the busts and statues and

and friezes, and triglyphs and metopes and dentils, when rosettes and bases and columns and capitals and ornamentations, and when anatomical measurements are brought into requisition, there can be no questions then as to the fitness of relations between representations of sculpture in the various schools brought before us as here. They become prominently differentiated before your mind

can as clearly distinguish a statue of the third century before Christ from one of the first century before Christ as he can a Michael Angelo from a Canova and as he can a Beethoven largo from a Tchaikowsky. There is no difficulty about it after you have studied it.

I also send photographs of two other Apollos. The one, No. 6\* is in the new museum in the Pal-

\* This photo reached THE MUSICAL COURIER office in such a condition as to make reproduction impossible.—Ed. M. C.

ace of the Conservatory; also unknown sculpture, period of about 100 before Christ, and the Capitoline Apollo of the same period. Both of them will be found to be exquisite works, so far as technical sculpture can combine itself with ideal expression. The face of the No. 6 Apollo is saddened

Finding no material in the way of music in the city itself I had to go back into the days when the artist emperors found it incumbent upon themselves to fill their gardens and cities and houses with this artistic work. They were subsequently followed by the richer men of Rome and chiefly

personally, while he was a man of great taste, benefited through the tremendous strides which were made by his predecessors in the cultivation of art.

We must never forget Julius II., who maintained Raphael and Michael Angelo in their work which they did in the culmination of modern art in the



NO. 4.—ERATO (VATICAN).

by a serious reflection. Notice the curves in the lips and the indifference as shown by the hanging arm. No. 7 is an Apollo merely resting and contemplating the next ode. This Apollo has a more robust physical outline than has that of No. 6, and a finer muscular development, and appears to be of a somewhat later period. Both of them were found in the neighborhood of Rome, and not so many years ago either.

by the Popes about the fourteenth and fifteenth centuries. There is so much due to these men that it is curious that their memories are not more carefully cultivated. The Vatican library collection of manuscripts, which is due to the incentive of Nicholas V., and then the magnificent work done by Sixtus IV., by Julius II., and by the later Popes, should never be forgotten by mankind, and we must include Leo X., the Medici, although he,

Vatican. I would recommend to all those who have any tendency in this direction to study Burkhart and the late J. Addington Symonds, who is buried here in the same cemetery where the tombs of Shelley and Keats are to be found, out near the Pauline Gate on the way down to the great modern Cathedral of St. Paul, outside of the walls. And in addition to these the works of Gregorovius, which are now sold in the Italian translation in



serial form on all bookstands at 10 cents a month—American money—and beautifully illustrated. It will be a remarkable revelation to those who have not interested themselves to make a study of this

touched directly or indirectly upon Rome physically; that is, upon the city itself and the people in it through its governmental functions, or through the direct association with the men who made the

visible represent the three rooms in which Liszt lived during his sojourn here. One was a sleeping room, the next was a studio and the last window toward the outer wall shows a large music



NO. 5.—CLIO (VATICAN).

subject, which includes architecture and sculpture and painting and the historical associations that identify the works with their periods, stretching over 2,500 years. Of course the classics are supposed to have been studied in conjunction with this.

Every additional visit to the city increases the interest in the past and present relations to mankind. It is a spot which is unequalled for chronological exploitation of art and history, for nearly every great event in these twenty-five centuries

city and the Roman Empire and the Papal régime subsequently famous.

#### Villa d'Este.

Villas here are of course gardens, great domains away outside of the city proper. The Villa d'Este is a sixteenth century structure. Musical people of the world have been interested in it on account of its association with Franz Liszt. I send an illustration showing one of the staircases leading to the building itself, and the lower of the three windows

room. These are decorated in the Pompeian style. The building itself, in Renaissance style, together with the enormous gardens, is decaying. The cascades of Tivoli furnish an abundant water power, by means of which the grounds were ornamented with 1,000 fountains, from the smallest spray to a rushing cascade, some of them still playing with great force and falling into artificial lakes. I observed about one dozen large fountains and probably fifty small ones still operating in various altitudes, passing through a system of subterranean

pipe work in all sections of this great Vallambrosian garden.

Here, within a few feet, may be seen the favorite spot in which Horace lingered during his residence in Rome, and Virgil also made Tivoli his home.

that this place has associations that carry us in the directions of music, poetry, art and science to an unlimited extent. Is it a wonder that we hesitate to leave the spot?

There is no possible way to go into any expla-

every year. It was a centre of political operations, military and naval—for there was a large artificial lake on which sham battles took place—of governmental functions—in fact, a centre of science and art. Here many of the gems were found which



NO. 7.—APOLLO LICIO, CAPITOLINE MUSEUM (ROME).

Tasso lived in this Villa d'Este and wrote his "Jerusalem Delivered" in this garden. The property passed into the hands of the Hohenlohe family, and Cardinal Hohenlohe was the host who invited Liszt to live here. Right near, perched on a high peak, was the observatory of the well-known astronomer, the late Father Secchi, and so we find

nation of the greatest of all spots near Tivoli, and that is the Villa of Hadrian, which occupies 170 acres of ground, six miles in circumference. I refer to the archaeological works on this subject, giving the full review of the tremendous establishment, built here by the Emperor Hadrian for the Court of Rome, which occupied it six months

are now in the museums of Rome, and it would be presumptuous on my part to attempt any description. Suffice it to say that it is simply overwhelming in its extent and in the grandeur of scope and scheme. The excavations are constantly in progress. Many of the churches of Rome and the basilicas are now fitted out with the pillars and en-



tablatures taken from this villa. Many of the stone staircases here in Rome were taken from this same place—in fact, the place has been denuded to furnish Rome with most of its architecture and sculptural beauties. There was a Greek theatre, a Latin theatre, there was an enormous circular library, there was a hall of philosophy, there was the emperor's palace, there was an imitation of the painted porches at Athens, with huge colonnades surrounding a large water basin, there were vaulted chambers, there were gardens, there was a Roman basilica, there was a Piazza d'Oro court surrounded with sixty-eight columns of Oriental granite and African stone. The name was taken from the fact that when it was discovered it was so rich in decorations that no other name could be adapted to it that would fit it so well.

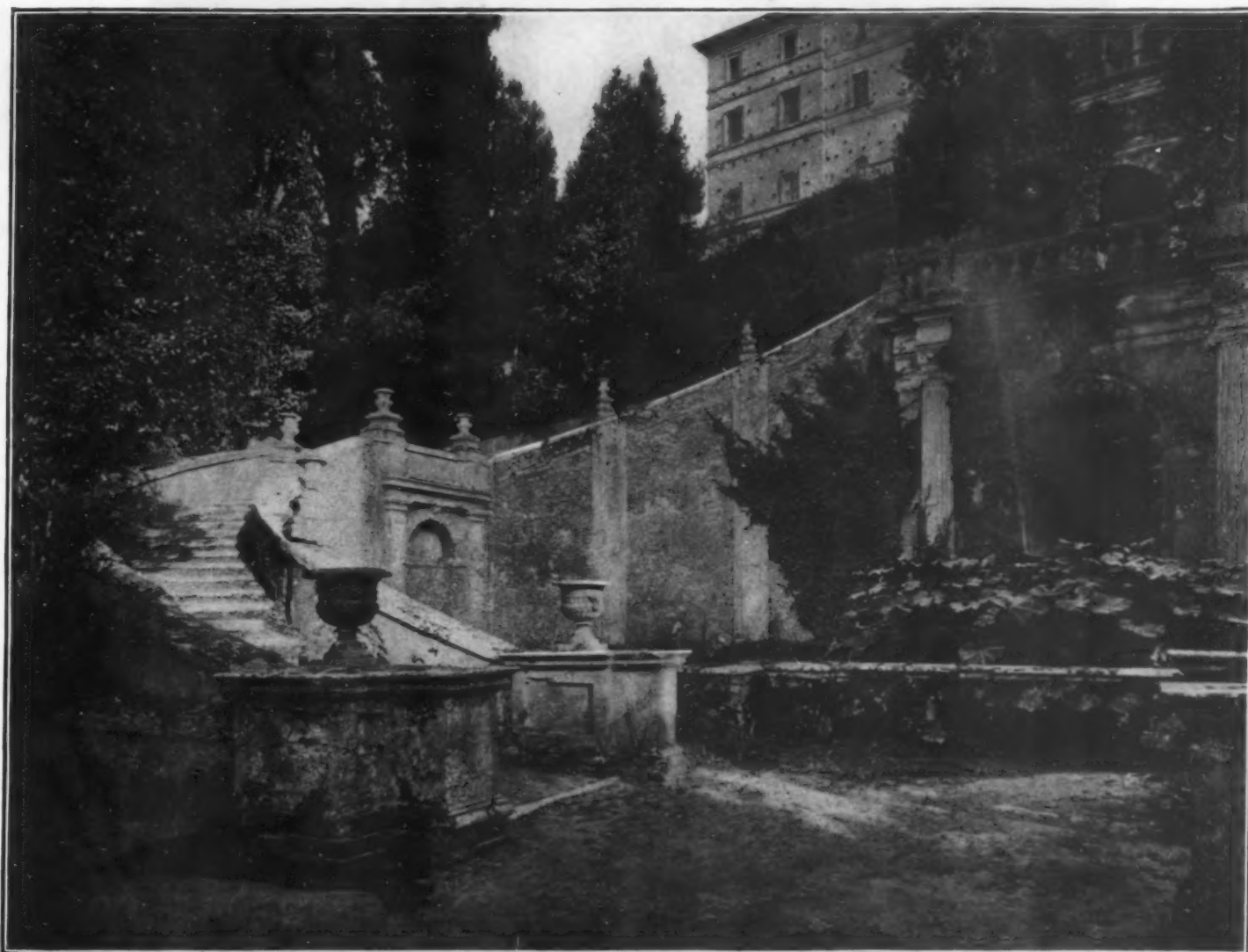
I wish to apologize for a letter of this nature, because it is my intention to adhere to musical subjects for which this paper is adapted, but not finding any here in this musically barren city, I sought for that which was nearest to it.

There is still left in the garden of the Villa d'Este the ruins of a Renaissance fountain which gave forth tones of an organ quality as the water passed over it in various altitudes. Figures of Orpheus and other musical gods are in the niches holding viols, harps, lutes and lyres. This fountain is now dumb; the pipes are still to be seen from which a copious water flow maintained a constant wave of tone. Everything is dilapidated, but I send a splendid photograph of the fountain, showing a partial view, the other side consisting of a marble figure of a faun playing the viol, and the finger board of the

Rome beyond what I have found. I do not propose to send photographs of these modern theatres here, with their poor façades and their unfavorable appearance when compared to these beautiful works of art of which I send photographs. It would destroy the unity and harmony of this picture were I to interlard it with views of these modern and ungainly subjects. They would be of no interest in comparison with what has been sent, and if it interests those who read it to the extent that I have enjoyed seeing it here I will be satisfied with what I have accomplished in this city.

#### Opera in Rome.

During the last two weeks they have been giving here performances of "Lucrezia Borgia" and "Ballo in Maschera" and "Faust" and "Traviata."



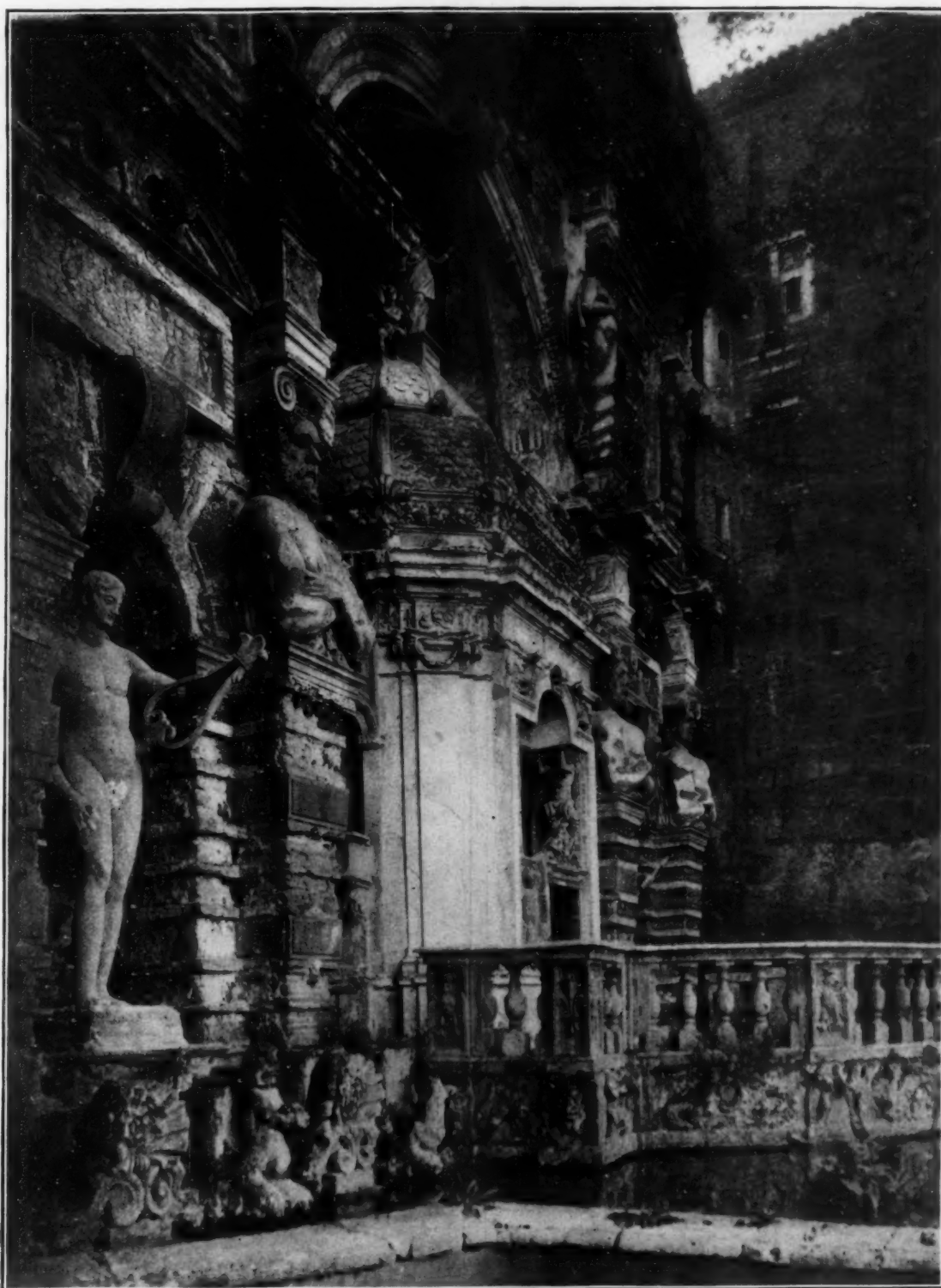
NO. 8.—VILLA D'ESTE, TIVOLI, NEAR ROME (WHERE LISZT RESIDED AT TIMES).

The Government here, which controls the ruins, covers the remaining mosaics on the floor with a kind of brown earth, but for a small fee the custodian will brush it away and wash the pavements and show you the wonderful Byzantine and Greek mosaic floors, some of which are still preserved in patches running from 1 foot square to 8 and 10 feet square. Such workmanship as this, made about 100 to 150 years after Christ, cannot be equaled to-day, the imitations here at Rome being very poor specimens in comparison with the comprehensive treatment and the brilliancy of coloring and the nature of the ornamentation in detail. Finish such as this ancient finish cannot be attempted. It is like the varnish of the modern violin compared with the varnish of the Cremona.

viol can be seen on the other side of the fountain. This is a central fountain, with a great many minor fountains all around this large piece of architectural work. It is the most embellished form of the Renaissance, and is a marvel of architectural sculpture. What a pity that a piece of work like this should fall into ruins through the absence of any pecuniary ability to maintain it! American enterprise, if centred in this work, could restore and keep in condition the Villa d'Este grounds and buildings and fountains, which would constitute a monument of artistic devotion unequalled except possibly in the restoration of the ancient ruins of Rome.

I would be obliged to anyone who, within two weeks, can get anything of a musical nature out of

the same thing that we get from Mr. Grau in New York, only with a better ensemble and altogether with more enthusiasm and better work in the orchestra. There is nothing more to be said about these. They have been written to death and they have been sung and played to death, and they are lifeless. I am going to quote a few lines from the letter of Fannie Edgar Thomas printed in THE MUSICAL COURIER of June 27, in which she says of opera: "Nothing could save it if the people once began to look straight at it. The day must come when opera will be a renounced effort. Every day it grows to seem more 'impossible.'" This is in direct line with the statement of the greatest critics of to-day and of the past. Some months ago this paper published a long article from the pen of the



NO. 9.—ORGAN FOUNTAIN, VILLA D'ESTE.

great English critic Hazlitt, who 100 years ago maintained the same position. Richard Wagner also recognized it. Beethoven recognized it. Opera is a contradiction. It is structurally illogical; it cannot be conceived an art entity. It defies the human instinct by creating situations that force unnatural and anti-pathetic sentiments. It is replete with the most absurd and ridiculous situations. It sacrifices music to sentimentalism and it discards the laws of dramatic construction.

As it is generally handled in the United States it is ludicrous; as it is sung here in Italy it is merely the last gasp.

I have noticed here now for a number of years that the people who are singing and whistling sing and whistle in unison. Our college boys, when they sing on the streets, and our negroes, construct

harmonies of their own, and there are very seldom any discords. To the musical mind they may not be just those harmonies which were written for that particular composition, but our boys create harmonies, and it is sufficient for them to create them. In Italy everybody sings in unison; no matter how many men and women are singing, they sing an aria in unison, and that is due to the fact that harmony has never been appealed to. The people have no conception of the harmonic structure of their operas, but simply listen to an aria to hear its melody.

\* \* \*

A peculiar rumor has been going around in this country due to the fact that all of Mascagni's operas, with the exception of his "Cavalleria," have failed. Mascagni was the pupil of Ponchielli, and

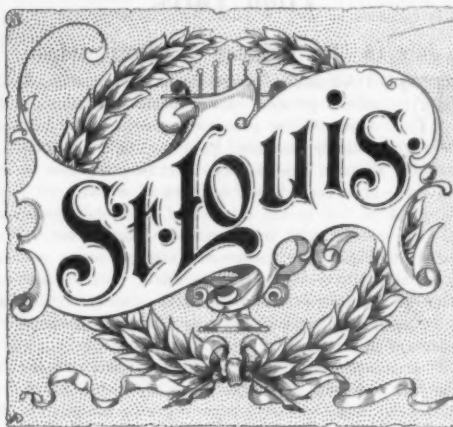
it is now said that the "Cavalleria" was found by him among the manuscripts of his master and utilized for the opera he constructed out of it. Of course I don't know anything about this; I simply mention it as a rumor. It is something similar to the rumor that gave the orchestration of "Falstaff" to Boito.

\* \* \*

D'Annunzio's real name has at last been given out. He is the son of a farmer and his correct name is Gaetano Rapagnetta. This is considered in Italy to be rather a tough name, and he does not like to have it used. It is offensive to him, as he considers himself to be a little god on tin wheels and among the serious minded people here it must be becoming very tiresome. He is poseur of the worst sort.

BLUMENBERG.





ST. LOUIS, July 13, 1900.

**U**HRIG'S CAVE was the centre of discord and newspaper advertising for a few days last week. It all came about through the unfortunate mistake of Manager McNeary, of the Spencer Opera Company, and a horrid printer, who could not distinguish the sizes of type. Grace Van Studdiford is the prima donna and Nellie Braggins is the "secondo donna" of the opera company, but Miss Braggins became a bride not long ago, and for some weeks was out of the company. Her reappearance, however, was advertised to take place as Serpolette in the "Chimes of Normandy." So Manager McNeary (forgetting for a moment that a woman will be a woman) advertised Miss Braggins' name in letters three times as large as those composing Mrs. Van Studdiford's name. So says Mrs. Van Studdiford, and "thereby hangs a tale." The part given Mrs. Van Studdiford, she alleges, was inferior to the part given Miss Braggins, but she did not mind this. Her pride was put aside and she went ahead singing the part assigned her resignedly, glad of an easy time for a week. But when she saw that dreadful three sheet poster, with those awful big letters, spelling with pugnacious audacity and startling accuracy the name of Nellie Braggins, and down below her own name modestly shining, like the violet in its little corner, this was insult added to injury and she rebelled. She refused to play in "The Chimes of Normandy"; she told Manager McNeary he had broken his contract with her as prima donna; he would have to get somebody else to sing her part, and generally acted the part of the heroine to the last ditch and over the furthest kopje.

After a great deal of consultation things were straightened out, and Grace Van Studdiford will continue to be prima donna.

Mary Carrington, of the Castle Square Opera Company, took Mrs. Van Studdiford's place in "The Chimes of Normandy."

Charles Galloway, the celebrated organist, is spending the summer in St. Louis. He is keeping up his classes, but is giving special attention to the teaching of theory. He intends giving one or two recitals during the summer, but otherwise he will not do much public work. He has reduced his large chorus choir to a quartet until September, when he proposes to enlarge the chorus considerably and to do some very serious work throughout the winter. As it stood last year Mr. Galloway's was one of the best chorus choirs in the city, and with the increased numbers will doubtless be a great addition to music organizations in St. Louis.

During the latter part of August and the first week or

two in September Mr. Galloway will go East, partly for pleasure and partly on business.

Charles Humphrey, the popular tenor, who has gained an enviable reputation throughout this part of the country for his beautiful voice and excellent singing, has been doing some very creditable work during the past season. He was engaged as soloist for the Dominant Ninth Society, of Alton, Ill.; sang at the Clara Murray recital given in Cincinnati; was soloist for the Choral Symphony Society, of this city, when "The Messiah" was given at Christmas; took part in a recital given by Madame Jacoby last fall in St. Louis; was soloist for the Morning Choral Society; the St. Louis Musical Union, and the Choral Union, of Springfield, Ill. Besides the above Mr. Humphrey gave three private song recitals.

Mr. Humphrey is at work now on the programs for three or four more recitals to be given the coming winter, and moreover he has some important engagements pending which will largely increase his already wide reputation.

During the summer Mr. Humphrey will go North, spending some time with friends, after which he will travel East, ending his vacation with a three weeks' visit to New York city, returning to St. Louis about the middle of September.

Homer Moore has resigned the management of the Odeon, and that work is now in the hands of Henry Walker, both a musician and a business man. It is sincerely hoped that Mr. Walker will be as successful in procuring good attractions as was Mr. Moore.

The Apollo Club, which has been so successful both musically and financially during the past years, bids fair to see its best season next winter. The list of subscribers is larger than ever before, so that the club will be assured financial success, and the chorus has been increased and will be further increased, so that the musical department will be better than ever. Alfred G. Robyn will continue to conduct, and as he has brought the chorus triumphantly through many difficulties in the past, it may be safely predicted that with the increased number he will be able to achieve results even more praiseworthy than before.

The dates of the three concerts for the coming season have been arranged and are as follows: the first concert will be given on the last Tuesday in November, the 27th; the second on the last Tuesday in January, 1901, and the third on the Tuesday after Easter.

The music for the first concert will be as good and as difficult as any the club has yet attempted, comprising, among other serious numbers, "The Last Chieftain," by Homer N. Bartlett. The club has already studied some of the music for the coming concerts, and the intention of the director and management is that the patrons of the club will be given all they desire in the way of good music artistically rendered.

JULY 20, 1900.

Unfortunately for the public, and also for the French people who celebrate the 14th day of July, there is

discord in the organization doing the celebrating. This year one faction held its carnival at Concordia Park and the other at Delmar Garden. The one harmonious characteristic seems to be that both parties hold the festival on the same night, thus effectually preventing the public from attending both fêtes, and successfully cutting down their own receipts.

Perhaps the more successful performance, musically and otherwise, was that given at Delmar Garden.

Alfred G. Robyn proposes to have the best church choir in St. Louis next winter if the Church of the Holy Communion will allow him to carry out his excellent plans. The front of the church is to be entirely remodeled and rebuilt, and the chancel is to be removed further back. The organ is to be changed from its present smothered position and is to be placed where the chancel is now situated. The choir will be seated in rows on either side the chancel, facing each other. With these improvements the church will be vastly more adequate for musical purposes, besides being greatly beautified. Mr. Robyn says he is going to have 100 voices in his choir, fifty on either side, and they will sing music never before attempted by church choirs in this city.

The tempest in a teapot that disturbed the peace and quiet of Uhrig's Cave having been smoothed over and calmed down, Grace Van Studdiford is back in her place as prima donna, much to the delight of the patrons of that cool and easily accessible garden. Nellie Braggins sang the part of "Serpolette" and Mary Carrington played "Germaine." Miss Braggins is a very good artist in some parts, but as Serpolette she was quite tedious. Her strong point is "acting cute," and she interprets every part and everything about every part into cuteness acutely cute, but, however, without very much acuteness of conception. Things overdone are not palatable very long.

Mary Carrington, on the other hand, was sweet and dignified throughout. She has been with the Castle Square Opera Company for some time and came to take Mrs. Van Studdiford's place in "The Chimes of Normandy."

By some who are fondling the mean and forlorn hope that Homer Moore will not return again to this city, but who are afraid that he will, it is being rumored that he has left St. Louis for good and all and we will never see him any more among us. Passing over the fact that Mr. Moore's departure would be a blow to the musical progress of St. Louis, time may be taken to utterly deny the truth of such rumors. When Mr. Moore left this city for his summer vacation he was as thoroughly determined to return to it again as a man could well be. His plans for next year have been arranged, and he intends to devote his entire time to teaching, church choir work and to his personal and pupils' recitals. He contemplates organizing a class, not only for the purpose of studying vocalization and singing, but also to study harmony, oratorio and opera. It is needless to say that great success will attend his efforts. He will continue his studio at the Odeon.

Charles Galloway recently gave an organ recital in North St. Louis which was along the line of his usual high standard, and which won him many admirers among the people who were in his audience.

From the long and undisturbed silence which Harry S. Fellows is keeping one would be led to judge that he is thoroughly enjoying his rest during the hot summer months. He is at present at Erie, Pa., his former home, and he does not expect to return to St. Louis until the first of September, when he will take up his church work and teaching as usual.

A monster musical festival, to be given in the Coliseum of the Exposition Building some time next November, is being talked of by some of the prominent musicians here. It is proposed to have all the musical organizations of the city take part, and the festival is to continue one week. A chorus numbering up into the thousands is planned,

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ROCKWELL S. BRANK.

## A Letter from Brussels.

BRUSSELS, Belgium.

**S**OUZA and his band gave three concerts in Brussels recently and were accredited a rousing welcome by the Americans here. How those familiar airs did arouse our patriotism, and how we did applaud and shout when the band rose to their feet and began playing "The Star Spangled Banner!" Only those who have made a prolonged stay abroad can realize what the sensations are at such a time. The band was a surprise to the Belgians, not only in the excellence of their playing, but in the volume of sound that they produce. The bands here do not possess such large instruments. In Sousa's conducting of the popular music the Belgians hardly knew how to take him, but judging by the applause they enjoyed it, even if it was somewhat of an innovation according to their ideas of concert music. Success to Sousa on his European trip! He is giving intense pleasure to homesick Americans wherever he goes.

The concert season this year has been a very poor one, considering the fact that Brussels is one of the prominent musical cities of Europe. What we have heard has been of a high order, but too little of it. Especially in regard to orchestral concerts has this been true. There are three permanent orchestras: the Conservatory, the Ysaye, and the orchestra of the Concerts Populaires. The first give four concerts during the season, but it is very difficult for foreigners to have tickets because the whole house is reserved from year to year by the old Brussels families; the second give six concerts, and the third four.

The Ysaye orchestra has been in existence four or five years. Its members are extremely young, consisting of the young men who have graduated from the Conservatory in the last few years. They play well. I cannot go into ecstasies over their work, for after one has been accustomed to the work of the Boston Symphony anything less does not satisfy. Herr Mottl wields the baton frequently, and is very popular. He has few superiors as a conductor.

A great loss was sustained this year by the death of Joseph Dupont, the organizer and for twenty-five years the director of the Concerts Populaires. He was one of the strongest factors in the musical life of Brussels and his place will not easily be filled. He was professor of harmony and counterpoint at the Conservatory. For a few years he was conductor at the Opera, but was obliged to

resign on account of complaints made against him by the musicians. He required so many and such long rehearsals that the men could not stand it. Never before or since has the Opera attained such a high degree of excellence.

In the way of chamber music we have had some rare treats. The Joachim Quartet was here and played a never-to-be-forgotten program. The other members of the quartet said they had not remembered Joachim to have been so well disposed for years as he was that night. The perfection of their playing left nothing to be desired. It is said that Joachim has resigned from the Hochschule and will retire to his country place. Time has dealt kindly with him. He does not look his age. His face is beaming with kindness.

A new violinist has appeared on the horizon. It is Jacques Thibault, a young Parisian. He came prominently before the public only a little over a year ago, but won instant favor, and has all the engagements he can fill. He is a slender, pale fellow of about twenty, with rather a nonchalant air, as though the enthusiasm and applause were nothing to him. He has a large, mellow tone, and plays with great feeling.

Of piano recitals we have had almost none from visiting artists. Song recitals still less. Madame Mottl's recital of German Lieder being the only one I recall at present. We will hope that next season brings us more concerts than the one just past.

I hope in a future letter to write of the advantages for violin students in Belgium.

X.

## Innes' Band.

ATLANTIC CITY, July 29, 1900.

**I**NNES and his band have played to banner crowds within the past week at the Innes Music Hall, at the head of the Steel Pier. Each succeeding week finds this celebrated musical organization more firmly entrenched in the affections of the music loving masses at this popular seaside resort. Innes made a decided hit when he introduced Miss Frances Boyden, whose artistic work on grand opera lines has won the encomiums of the large audiences who have listened to her delightful singing. Miss Boyden gives every indication of making a mark in the grand opera world. She has every attribute requisite for success. Signor Alberti's work is too well known to need comment, while Mme. Helene Noldi is daily growing in popularity, and will have greatly enhanced her reputation ere the Innes concerts close for the season. It is a remarkable fact that society has set its stamp of approval on these concerts, and well-known leaders of the exclusive set are to be seen nightly in the Innes Music Hall.

The festival concerts have struck the popular fancy, and the inclusion of grand opera vocalists as soloists has met with universal approval of lovers of high class music.

## From Paris.

### July 18—The Birthday of a Great Artist.

**T**O-DAY is being celebrated the birthday of one of the greatest of European artists, legatee of some of the greatest artistic genius of this country, namely, Pauline Viardot Garcia.

Madame Viardot, hale, hearty, vivacious, remains as she has lived, a most remarkable specimen of womankind.

To speak to her to-day one might, from her conversation, imagine her to be in the midst of her career, so interested, discriminating, enthusiastic she is, so au courant with all that is passing in the art world, creative and executive, so rejoicing in real art beauty, so severe against all that is superficial, alloyed, insincere, or self interested in the domain of art work.

No "première" of value takes place in Paris that the familiar face and form of Viardot, glowing with life and fire, may not be seen, studying earnestly and attentively the values of the case. When she finds them no one is more free to give expression to her sentiments of esteem, or more generous in praise and encouragement of the young artists who may be stepping into place and power. For this she is adored by managers, directors and artists, the sincerity of her character and the immense authority carried in her opinion making her a sort of patron saint among them.

Madame Viardot is actively engaged in vocal teaching, not any more, as may be imagined, because she is obliged to do so, but because of her engrossing love for the work, her deep interest in the guidance of young artists to success, and the influence brought to bear by serious students desirous of gaining from this great artist-teacher some nug-

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gets of the precious knowledge she holds. Her pupils are now chosen ones, taken because of real promise of artistic reward.

It is very flattering to our country to know that one of those genuine artists for whom Madame Viardot holds special interest and affection is the vocal teacher of New York, Mme. Katherine Evans von Klenner.

It may also be said that Madame Viardot may well be proud and happy of the place in vocal teaching which has in so few years been attained by her friend and pupil, Madame von Klenner.

It is safe to say that this latter has become one of the leading, most sought for tutors in New York to-day. Indeed, not only in New York city, but in all the various cities of the States which have contributed their people to her art protection. These in turn are winning success constantly as public singers and teachers, and as amateur artists are valuable contributions to the musical field.

Madame von Klenner's friends in Europe, as well as the immediate circle of her own professors, are watching with interest her growth in popularity, which becomes stronger with each season. She is no imitator, but utilizes by her own strong individuality, gift and honest purpose the teachings received at so high a source, to produce in turn other sincere art workers and brilliant stars in the vocal firmament.

At present in Europe Madame von Klenner will be welcome guest and friend at the home of the great Viardot, at whose shrine she worships yearly. She will, in addition, visit and talk with the leading musical masters of Europe, discovering all the latest music, learning its interpretation from the composers and putting together much new musical store for the good of her pupils.

This conscientious sort of work, which involves great expense, much fatigue and sacrifice of all sorts, should be appreciated by our people, for by it is much gained, to be had by simple application to Madame von Klenner on her return home.

This worthy and valuable American, then, will be one of those to shake the hand of Madame Viardot Garcia on her anniversary day, and to wish the daughter of the great Garcia a long continuation of her remarkable life.

#### Puccini's People.

Giacomo Puccini, the composer, is the fifth representative in the direct line of a family of musicians. His great-grandfather, born in 1712, was conductor at Lucca and the teacher of Guglielmi. Descendants of his in each generation have been composers.

#### Bloomfield-Zeisler at Asbury Park.

The celebrated pianist, Mme. Fannie Bloomfield-Zeisler, gave a piano recital last night (Tuesday) at the Coleman House, Asbury Park, N. J.

## The Kaltenborn Concerts.

MUSICIANS compelled by circumstances to remain in town during the summer have expressed themselves in grateful terms for the opportunity of hearing Leopold Winkler. In view of his fall and winter tour, this gifted artist has been devoting the hot and enervating days of July to hard practice in his studio. In June he played with the Kaltenborn Orchestra at the St. Nicholas Garden, and last Thursday evening he appeared for the second time with Kaltenborn, playing, with the orchestra, the Schubert-Liszt "Wanderer" Fantaisie. In every respect the performance was worthy of a symphony winter concert at Carnegie Hall. As at the earlier appearance, Winkler gave an exhibition of playing which combined rare delicacy with technical finish and the strength of a giant. Under Winkler's magnetic touch the poetical passages in the lowly and unbackneyed composition echoed the spirit of the immortal Schubert, whose melody, after all, appeals more to the sympathies than Liszt's brilliant elaboration. Mr. Kaltenborn and his orchestra played a satisfactory accompaniment to the Fantaisie.

The audience recalled Winkler again and again, and unwillingly, apparently, the pianist returned to the stage and played one of his own compositions, a dainty minuet. The other soloist for last Thursday evening, Mrs. Beatrice Fine, sang Nedda's Aria from "Pagliacci," and Henschel's "Spring." Thursday being "Wagner night," the orchestral numbers in the middle section of the program included "Brünnhilde's Awakening," from "Siegfried," "Entrance of the Gods Into Walhalla," from "Das Rheingold," "Eine Faust Overture," and the prelude to the third act and dance of the apprentices from "Die Meistersinger."

Miss Florence Mulford Hunt and Hans Kronold will be the soloists (to-morrow) Thursday evening. Friday evening, August 3, the program will be a reproduction of one presented by Theodore Thomas at the old Gilmore Garden in 1878. Next Sunday, August 5, Leopold Winkler will again be the soloist, and the program for that evening will be this:

Overture, Fra Diavolo.....	Auber
Le Cid.....	Massenet
String orchestra—	
Barcarolle.....	Fontmagne
Violin solo, Carl Hugo Engel.	
Flirtation.....	Steck
Piano solo, Hungarian Fantaisie.....	Liszt
Mr. Winkler.	
Ride of the Valkyries, Die Walküre.....	Wagner
Symphonic poem, Les Preludes.....	Liszt
Trumpet solo.....	
Mr. Schmidt.	
Fantaisie, Carmen.....	Bizet
Overture, Merry Wives of Windsor.....	Nicolai
Trambilder (Fantaisie).....	Lumbye
Hungarian March, Damnation of Faust.....	Berlioz

## London.

LONDON, July 20, 1900.

IN a week the opera will be over and Mr. Grau can count his cash. We have had all the old has beens, with artists to match. We have had, too, Puccini's "Tosca." It was not a brilliant success. You know all about the music of the young Italian composer, and as much as you want to know of the veteran Sardou's gruesome melodrama. The effect of the combination on the English public is well expressed in Mr. Sims' paper.

Those who were present on Thursday were, however, little prepared for the revolting effects produced by musically illustrating the torture and murder scenes of Sardou's play. Not that the music is great in these portions—dramatically, it is in the way—but the alliance of a pure art with scenes so essentially brutal and demoralizing results in a contrast that produces a feeling of nausea. There may be some who will find entertainment in this sensation, but all true lovers of the gentle art must deplore with myself its being so prostituted. What has music to do with a lustful man chasing a defenceless woman or the dying kicks of a murdered scoundrel? It seemed an odd form of amusement to place before a presumably refined and cultured audience, and should this opera prove popular it will scarcely indicate a healthy or creditable taste. From a purely musical point of view Puccini shows in this, his fifth opera, decided advance. The themes are stronger, the music is more closely knit and more masculine in character. The duets between the lovers are thoroughly Italian in their pure and broad melody and impassioned expression, the ensemble writing, particularly in the early part of the second act, is remarkably clever, and the orchestration is most picturesque and masterly. The music, indeed, is so good that one cannot but regret its alliance with so repulsive a book.

The Covent Garden Syndicate is said to have made a lot of money, and promise new machinery, new scenery, new wings, new stage, &c., but it does not promise new operas or new singers. O, that it would promise a return to old pieces!

#### The Kaiser's Musical Autograph.

All the collectors of autographs would like to have the set which has just been collected by the librarian of the Grand Opéra, of Paris, musical autographs consisting of an original phrase or more of music, with the author's signature, from every important composer now living in the world. This collection has been made on the occasion of the Congress of Musical History, which is soon to be held at Paris in the library of the Opera House. There are fifty or more of the autographs. Among them, not the least valued, is a page of music written by the Emperor William II., reproducing one of the operas of which he is the author. These autographs, inclosed under glass, will be kept as one of the treasures of the Opéra's museum.

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# Musical . . .. People.

The pupils of Miss Carrie Wright gave a musicale July 13 at the Maccabees rooms, Oswego, N. Y.

July 12 the pupils of Miss Charlott Bulger entertained with a musicale at Linder's Hall, Burlington, Ia.

Miss Nathan, Mr. Locke and Mr. Dauer took part in Professor Sauer's recent concert at Charleston, S. C.

Edward Davis Palfrey, who recently located in Detroit, Mich., has been engaged as tenor soloist at St. John's Episcopal Church.

An important meeting of the Cohoes Philharmonic Society was recently held to consider the adoption of the new constitution and by-laws.

At an open air concert given at Lakeside Park Sunday by the Syracuse (N. Y.) Liederkranz the prize song from the recent Brooklyn Saengerfest was sung.

A musical was given at the home of Mr. and Mrs. W. H. Kinne, Ovid, N. Y., by Mrs. Willers' pupils on the 6th. The program consisted of thirteen numbers.

A musical program, under the direction of Florence Sinclair Chapin, was given at the Grandview Avenue Methodist Episcopal Church, Dubuque, Ia., recently.

The social function of last week at Deansbury, Col., was the musicale given by Mrs. Alexander Plummer, assisted by Mrs. Dr. Heath and Miss Alice Crites.

Mr. and Mrs. W. H. Shore gave a musicale at their home in Dresden, Ohio, on the 10th ult., in honor of their guests, Mr. and Mrs. William Egan, of Philadelphia.

Among those who took part in a recent concert at Waukegan, Ill., were Mrs. Florence Norton Hart, Miss Nellie Darling Anguish, of Evanston; Leo Phillips, Harry Detweiler and Frank Merrill.

Strong points in the recent grand concert at Boulder, Col., were the performances by Professor Brooks orchestra, Miss Jessie W. Pottle, Harry D. Martin, Hermann Telber and Louis Rischar.

The younger pupils of J. Wallace Spears, assisted by Miss Edith May Weese, gave a piano recital on the 14th ult. in the National Conservatory of Music rooms in the Gorman Building, Joliet, Ill.

At Ellenville, N. Y., concerts were given on Tuesday evening, July 17, at the Casino, Cragmoor, and on Wednesday, July 18, at Mount Meenahga, both by Ernest Theodore Martin and Miss E. Livingston Mason.

The pupils of Miss Marion Hall Brainerd, assisted by Miss Minnie Spooner and Mrs. Lucy A. Albro, gave a piano recital at the residence of Miss Brainerd, 16 New Fenner avenue, Providence, R. I., on the 12th ult.

Lester W. Hardy, who has been leader of the Orchestral Club, Springfield, Mass., for the past ten years, has resigned, and will be succeeded by J. J. Haggerty, who has been the first violinist of the orchestra for several years.

At Alliance, Ohio, the second of the music recitals during the college summer school began July 12 by eleven resident graduates of the conservatory, as follows: Pianists, Misses Fern Fogle, Evalena Scranton, Beulah Detwiler, Mrs. Charles Dennison, Miss Lela Caskey, William H. Rice, Miss Minnie Thomas, Miss Etta May Salmon; vocalists, Mrs. Albert Zang, Miss Marion Soule and Ralph Brown.

Miss Lillian Mae Lawhead presented a few of her ad-

vanced pupils in concert work Wednesday, July 11, at the Baptist church, Washington Court House, Ohio. They were assisted by Mrs. Mazie Shepard and Mrs. Lona Hughey.

A musical was given at the residence of Dr. John D. Tupper, Westport, Mass., last week. The affair was arranged by Mrs. Tupper, and was thoroughly enjoyable. Miss Otheman, of New Bedford, rendered some delightful selections.

A program of music was given July 11 at the G. A. R. Hall, Lincoln, Neb., under the auspices of the ladies of the order. The soloists were Miss Lillian H. Dobbs, Miss Estella Smith, Miss Bessie H. Tuckerman and Edgar C. Tuckerman.

Misses Sunie and Martha Denham, of Columbia, Mo., are well-known vocalists. Miss Sunie will go abroad in October, to more perfectly develop her vocal talent. Miss Martha will teach voice culture in Lexington Female College this fall.

Early in the month at the home of Mr. and Mrs. M. Jackson, on the corner of Boan street and Holston avenue, Johnson City, Tenn., Miss Leola Martin, Mrs. W. L. James, Miss Barlow, Miss Lena Barton, Earl Jackson and Miss Elsie Hick gave a concert.

Miss Maude Ingle Francis, of Peoria, Ill., accepted an invitation to sing at a musical given by the Onwensia Golf Club at Lake Forest July 18. Miss Francis was the only vocalist, being assisted in the program by a violin soloist and by Mrs. Nellie Bangs-Skelton as accompanist.

The concert given by the Winthrop (Mass.) Yacht Club last week was well attended. The program was a pleasing one. The quartet consisted of Miss Dyer, soprano; Miss Nickerson, contralto; Mr. Hawkins, tenor, and Mr. Townsend, baritone. Henry Wrye was the accompanist.

An informal recital was given July 13 at Ottumwa, Ia., Miss Lide Thompson and Mrs. J. G. Hutchinson being the hostesses. Maris Stiles, of Kansas City, was the guest of honor, and was assisted by Mr. Swirles, Mrs. Stevens, Mrs. Swenson, Mrs. Hughes and others of the local talent.

Miss Charlotte R. Wilhelm, a well-known pianist and organist, has been elected a member of the faculty of the Enterprise (Kan.) Normal School, one of the most prominent institutions throughout the West. Miss Wilhelm is a graduate of the Conservatory of Music of Wooster, Ohio.

A concert was given by the pupils of Legrand Howland in the Town Hall, Red Bank, N. J., last week. Miss Grace Chadwick, William Steinberg, Miss Eva Mount and Professor Howland, Mrs. Japhia Clayton, Miss Smith, Mrs. George Goff, Miss Emma Stillwagon and Walter B. Parsons took part.

The Altoona (Pa.) Orchestral Society gave a concert at Lakemont Park on the evening of July 17, under the auspices of the Woman's Christian Temperance Union, for the benefit of a new public drinking fountain. The soloists were Miss Edith Mackey, S. B. Hare and C. R. Sweigard, and a quartet of male voices, L. Shaw, W. M. Sanderson, W. Miller and H. E. Gamble.

A piano recital was given last week by the pupils of Miss Mary A. Wolfe, at her residence, 65 Belmont avenue, Jersey City, N. J., the performers being Misses Maude Sharpe, Lottie Irving, Alva Robinson, Marguerite Forbes, Bertie Griffith, Emma Righter, Mary Reegan, and Masters Gideon Forbes, Campbell Clarke, Bertram Sharpe, David Mixill and Frank Bushfield.

The second of the music recitals during the college summer school was given at the college hall, Alliance, Ohio, July 12, by eleven resident graduates of the conservatory. Pianists—Misses Fern Fogle, Evelina Scranton, Beulah Detwiler, Mrs. Charles Dennison, Miss Lela Caskey, William H. Rice, Miss Minnie Thomas, Miss Etta May Salmon. Vocal soloists—Mrs. Albert Zang, Miss Marion Soule and Ralph Brown.

The class in instrumental music under the direction of Miss Carrie Mershon gave a recital on the 14th ult. at the Kalamazoo (Mich.) School of Music. Miss Bertha Buzzard and Miss Mae Love were the first winners in the scale contest. The instrumental department in the Kalamazoo School of Music will be open all summer.

Miss Carolyn B. Whittlesey gave her annual students' certificate recital on the 11th ult. at the Christian Church, Topeka, Kan. The young women who received certificates were Miss Myrtle Radcliffe, Miss Helen Otis, Miss Irma Doster, Miss Ethel Frizell, Miss Jeanette Ware, Miss Mary Huntington, Miss Nannie Veale, Miss Cora Evans and Miss Jessie Campbell.

Prof. F. F. Churchill, of the Kalamazoo School of Music, has accepted a position as supervisor of music in the State Normal School at Platteville, Wis., for the coming year. Mr. Churchill is only required to teach about three hours per day. Outside of this he is granted the privilege of giving private instruction. He has also been offered the position as choirmaster of one of the leading choirs of that city.

Miss Antoinette Brett, of New Haven, Conn., out of a large number of competitors in the music department of Yale College, during the term just ended, was the fortunate one to secure the "Lockwood Scholarship," which is awarded the pupil making the greatest advancement and giving the best satisfaction in both the applied and theoretical departments. Miss Brett has been connected with the music department at Yale for the past three years under Professor Sanford, being the youngest pupil in that department.

Piano recitals were given at the Y. M. C. A. auditorium, Louisville, Ky., on the 11th and 12th by the pupils of Mrs. A. E. McCurdy. The class was assisted by Mrs. Ola Burton-Robinson, of Indianapolis; Misses Virginia Sowle, Edith Murray, Sallie Josephs and Annabelle Smith; Agnew Demorest, Harry Dibble, Antone Embs, Wilbert Embs, Noble D. Mitchell and Merrill Barr. The honor pupils of the class of 1900 are Lulu Graybrook, Ray Kreutzer, May Kenny, Nora Briggs, Mollie Joseph, Andrew Smith, Leola Zier, Gertrude Thurman, Mattie Young, Bertha Young and Stella Munschhoff.

One of the most enjoyable entertainments ever given in Pentwater, Mich., was the musical given by Madame Blitz, at the residence of her mother, Mrs. Col. H. Miller, late in June, in honor of the Ladies' Literary Club. Besides those from Pentwater, the following outside guests were present: E. E. Brownson and Mrs. Bailey, of Kalamazoo; Mrs. Boynton, of Portland, Ore., and the Misses Edith and Verne Hanson, of Hart. The program rendered was the equal of any that could be heard in any city, Dr. and Madame Blitz being artists on their respective instruments, the violin and piano, while the pupils under their tutorship showed remarkable proficiency.

The second musical by the pupils of Lewis B. Schock in Armory Hall, Harrisburg, Pa., took place early in the month. The pupils and their instructor were greeted by a large and appreciative audience, every seat being occupied. Those taking part were: May Seidel, Mame Stitzel, Mabel Dunkel, Bessie Schmick, Warren Maurer, Mame Keim, Hettie Mengel, Ira and Edgar Ziegler, Sarah Lenhart, Pearl Wolf, Callie Buchman, Millie Miller, John Heck, Mabel Robinhold, Mabel Rubright, Helen Fisher, Herbert Krick, Rebecca Reber, Mame Ebert, Nevin Bear, Ruth Schmick, George Machemer, Emma Henne, Sadie Moyer, Katie Koller, Ada Robinhold, Robert Bischoff, Mame and Leafie Correll.

At Hampton Beach, N. H., during the week of August 20 a musical festival will be given in the Convention Hall at that beach. Prof. Henri G. Blaisdell, the musical director of Concord, will take full charge of the festival. A chorus of 300 voices secured from Exeter, Portsmouth, Newburyport and other places in the immediate vicinity will

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be trained for the work, the singers holding numerous rehearsals in their respective towns under the direction of competent leaders. Just before the festival several meetings of the entire chorus will be held, at which Professor Blaisdell will direct. Clarence M. Collins will probably direct the work in Exeter, and musicians of like ability in the other towns in which the chorus is to be raised. The chorus will be assisted by the full New Hampshire Philharmonic Orchestra of twenty-five pieces, and by a number of well-known soloists.

Arrangements have been made for the concert which is to be given in connection with the Old Home Week celebration at Portland, Me. This concert will take place on the evening of August 6, at City Hall, and will be in the nature of a formal opening of Old Home Week. The committee in charge of the affair is busily engaged in making up a list of the artists and formulating a fine program. The artists whom they hope to have are Mrs. Sawyer, of New York; the Haydn and Mozart quartets, Llewellyn Cain, Miss Bertha Webb, Miss Shaw, the harpist, and Harvey S. Murray, who will be the accompanist. There will be a quartet from the Rossini Club. The tickets will be free, but a plan may be adopted so that they will be free only to those having guests from out town who are desirous of attending.

The arrangements for the holding of the eleventh annual convention of the New Hampshire Music Teachers' Association at The Weirs, from July 30 to August 3, are completed. The order for the week is as follows: Monday evening and Tuesday morning, chorus rehearsal and a lecture on "Music as a Stimulating Agent in the Development of the Child," by Prof. E. W. Pierson, of Philadelphia. Tuesday afternoon and evening there will be chorus rehearsals and a concert by State talent. The principal feature on Wednesday morning will be a lecture on "The Relation of Music to Worship," by the Rev. Dr. C. L. Hutchins, of Concord, Mass., with concerts afternoon and evening. On Thursday morning will be held the business meeting of the association, with a lecture on "The Past, Present and Future of Music Teaching," by Mrs. Reinhold Faelten, of Boston. In the afternoon there will be a piano recital by Carl Faelten, of Boston, and in the evening there will be a grand sacred concert. The program for Friday includes a lecture recital by Miss Villa Whitney White, of New York, in the morning; a piano recital by Signor Carlo Buonamici, of Boston, interspersed with songs by artists, in the afternoon, and the festival will be brought to a culmination in the evening with a grand concert by operatic experts.

#### Rive-King's Recital at Rochester.

ME. JULIE RIVE-KING recently delighted musical Rochester with a morning recital at the Hotel Ontario. It is some time since the music lovers of that progressive New York city have had an opportunity of hearing Madame Rive-King, and so the large audience present to greet the pianist surprised nobody. The program which the gifted artist presented was an eclectic one. The compositions included the Brahms Sonata in F minor; the Bach Fugue in G minor; Beethoven's Posthumous Rondo; Liszt's Tarantelle, "Venice and Naples"; the Chopin Nocturne in F sharp, and the Polish composer's bolero; the Liszt Hungarian Rhapsody No. 12 and the Strauss-Tausig Waltz, "Man lebt nur Einmal." As an encore Madame Rive-King played her own arrangement of Strauss' waltz, "Wiener Bon-Bons." The audience was particularly cordial to the pianist, applauding her enthusiastically after each number, and at the close of the recital honored her with a reception.

The daily press of Rochester gave unstinted praise to Madame Rive-King's performance, and a recital by her there next season is already discussed by the musical and social leaders.

## News of the Musical Clubs

The Apollo Musical Club, of Milwaukee, has issued an announcement concerning the program of 1900-1901. The usual four concerts will be given and the works to be presented are as follows: December 3, "St. Paul," Mendelssohn; December 20, "The Messiah," Handel; February 18, part song concert; April 15, S. Coleridge-Taylor's cantata, "Hiawatha's Wedding Feast," and the Berlioz "Te Deum."

The St. Cecilia Club, of Tacoma, Wash., gave its ninth concert on June 5, when this was the program presented:

In Our Boat.....	Cowan
Stars of the Summer Night.....	West
Autumn.....	Sherwood
En Route, Etude Artistique.....	Godard
The Fairies' Song.....	Bishop
Who Is Sylvia?.....	Schubert
My True Love Hath My Heart.....	Cruxshank
In a Year.....	Woyech
Faust, Valse de Gounod.....	Liszt
Charity.....	Rossini
The Sea Hath Its Pearls.....	Maude Valerie White
Cantata, The Rose of Life.....	Cowan

The last concert of the Loring (male chorus) Club's twenty-third season was given on June 7 in Odd Fellows' Hall, San Francisco, Cal. The assisting performers were Miss Dorothy Goodsell, soprano; J. F. Veaco, tenor, and Miss Ruth W. Loring, accompanist.

The Amphion Club, of San Diego, Cal., held a meeting on June 6, when the program included the following numbers: "To the Spring," Grieg; "An Idyl," MacDowell, Miss Clara Hodge; "The Nightingale and the Rose," Beethoven, Miss Emma Thompson; "Cradle Song," Gottschalk, Miss Fairbank; "Allah," Chadwick; "The Maiden and the Butterfly," Chadwick; "Thy Beaming Eyes," MacDowell, Mrs. L. F. Doolittle; "Andante Grazioso," Beethoven, Joseph Smith; "Heart's Delight," Gilchrist, Mrs. W. H. Porterfield; "Du Bist die Ruh," Schubert-Liszt, Miss Gertrude Gilbert.

The annual concert of the Chopin Club was held in the Pirkey Studio, Sedalia, Mo., on June 7.

In June the Geneva (N. Y.) Choral Society closed its seventh season with a successful concert.

On June 12 the Haverhill (Mass.) Musical Club gave its last recital of the season. The names of this society's members are Miss Annie N. Allan, Mrs. Emma S. Anderson, Mrs. J. S. Batchelder, Miss Grace F. Bullock, Miss Clara L. Carleton, Miss Clara N. Carleton, Mrs. David E. Chase, Mrs. Katherine Knight Chase, Mrs. George P. Crafts, Mrs. Margie Brickett Davis, Miss Mabell Davis, Miss Alice E. Dow, Miss Edith K. Eaton, Miss Katherine Elliott, Miss May C. Fuller, Miss Alice Hayes, Miss Mary K. Herring, Miss Mary S. Hersey,

Miss Clara L. Hunking, Mrs. James W. Hill, Miss Sadie Newell, Miss Gertrude Nichols, Mrs. Helen Brooks Palmer, Miss Annie Peabody, Miss Grace B. Priest, Mrs. Walter H. Quimby, Miss Annie L. Titcomb, Mrs. Hattie Lane Walker, Mrs. M. T. Webster, Miss Helen Webster and Miss Ida J. Wentworth.

The Ladies' Musical Club, of Cincinnati, Ohio, gave its annual musicale on June 17, the performers being Miss Earnshaw, Mrs. Steinle, Miss Maguire, Mrs. Beecher, Mrs. Pope, Mrs. Tingley, Mrs. Estep, Mrs. Tinsley, Mrs. Hunt, Miss Gardner, Miss Oberhelman and Mrs. Sparrow.

Before an appreciative audience the Schumann Club, of Fergus Falls, Minn., recently presented the ensuing program:

Piano, Overture to Euryanthe.....	Von Weber
Song, O for a Burst of Song.....	Allitsen
Piano, Valse Caprice, op. 33.....	Chaminade
Songs—	
Ich Grolle Nicht.....	Schumann
Sonnenschein.....	Schumann
Ich Wander Nicht.....	Schumann
Violin solo.....	Anton Anderson
Songs—	
The Princess.....	Grieg
To a Violet.....	Grieg
Piano, Rhapsodie Hongroise, No. 12.....	Liszt
Songs—	
Weep You No More.....	Tosti
Ninon.....	Ambrose
The Shoozy-Shoo.....	Miss Hall

#### Von Klenner the Soloist.

PARIS, July 18, 1900.

[SPECIAL CABLEGRAM TO THE MUSICAL COURIER.]

LAST evening a reception was given at the United States Government Building in the Exposition grounds. Chauncey Depew, General Porter, United States Ambassador to France and Commissioner General Peck were among the guests. Mme. Evans von Klenner, the New York singer and teacher, appeared as one of the soloists. Her work was a brilliant success in every way.

Maud Powell.

Maud Powell has recently had dedicated to her a charming canzona for violin composed by Emil Sauret.

#### Miller School of Technic.

MISS JUDITH MILLER is preparing actively for a big year at her School of Technic, 251 Fifth avenue, New York. In a neat circular just issued, Miss Miller quotes the great pianist, Franz Liszt, who is credited with having said that three things are necessary to make a great pianist, namely, "First, technic; second, technic; third, technic."

In explanation of her method, Miss Miller says: "The special exercises are designed to bring each muscle to the highest state of development in the shortest time;" "to produce all gradations of tone, from the singing to the brilliant; to attain the greatest velocity combined with strength; to enable small hands to take difficult chord positions with certainty and clearness; to produce "the most powerful effects in chord passages without taxing the strength of the body, and to give that technical surety and absolute confidence necessary to an artistic performance."

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## Theory of Interpretation.

By A. J. Goodrich.

## Chapter XXIV—Vocal Music.

[On account of the size of the new book on "Interpretation," this chapter has been omitted.—A. J. G.]

**F**ORMERLY there was no difference between music for voices and music for instruments, excepting, of course, in the actual effect. At present the distinction between the two styles is very broad.

It is not here necessary to enter into a physiological disquisition upon the human voice, but its *quality* is to be particularly noted. The difference between vocal and instrumental tone is as great as that between a natural and an artificial flower. One is produced through divine agency, the other through that of man. Even the exclusive instrumentalist should be willing to grant this superior quality to vocal tone, because in many other respects an instrument such as the violin possesses distinctive advantages over the voice. For instance, larger compass, greater sustaining power, harmonic as well as melodic capacity and more freedom in chromatic transition. But in respect of that great musical desideratum, *timbre*, the instrumentalist can only hope to approximate the human larynx quality, of the natural expression of a beautiful voice, such as that of Nordica, Eames, Melba, Plunket Green or Jean de Reszké. Indeed, the nearer an instrumental performer approaches the human organ quality the greater is his art and the higher is his fame.

The distinctive character of vocal music, properly considered, forms a style almost directly opposite to that of instrumental music. The former is essentially melodic, the latter is harmonic—which necessarily includes some form of melody. The comparison might be carried farther by saying that vocal music is lyric, while music for instruments is more properly thematic. These conditions are frequently reversed; and with regard to piano and organ music a demarcation is not so easily drawn. No one will object that Schumann's "Slumber Song" is a pure lyric, since therein lies its principal charm. But what shall be said of such vocal paragrations as Händel's air for bass voice, "Why Do the Nations Rage?" It can be vocalized by an expert basso-cantante, but why all that tumid paraphernalia of notes? Composed in an age when it was the custom to exploit the technic of singers, rather than to express a sentiment, this aria, like many others of that epoch, is more instrumental than vocal.

There are certain florid songs which seem quite appropriate to the text; for example, "Rejoice! Rejoice!" from the "Messiah." But the fact remains that this thematic style is better suited to instruments than to voices.

When the enjoyment of an ideal song is desired we instinctively turn to such lyrics as Cherubino's plaint in the "Marriage of Figaro"; "Adelaide"; Schubert's "La Serenade" or "Am Meer"; Cherubini's "Ave Maria"; "A te o cara," from "I Puritani"; "On Wings of Song," by Mendelssohn; "Dormi Pure"; "Celeste Aida"; "Murmeln des Lüftchen," by Jensen; "Det Forste mode," by Grieg.

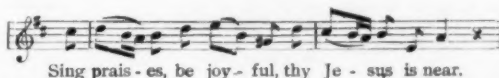
Here the beauties lie almost wholly in melodic charm; harmonic coloring and rhythmic figuring being adventitious accessories. There is a very little rhythmic motion in the songs mentioned; it is the sustained tone of the flowing cantilena which excites and maintains our interest.

And as the lyric style is more natural this fact influences the ornamentation and nuance to a considerable extent. The rill, the mordente, the turn, the glide, are usually treated more uniformly in vocal music, and with less distinction between the principal note and its embellishment.

The latter is treated more as an inherent part of the melody, and seldom as a superfluous addenda. The result, as in Schubert's "Ave Maria," is a more smooth cantabile, and less interruption of the flowing theme. Where the sentiment is of a pathetic character, the experienced vocalist can press the tones together (in a *gruppetto*, for instance) by means of a quasi portamento style not possible to the instrumentalist.

Even in these respects vocal method is directly applicable to instrumental music in the lyric style. Great artists afford us numerous examples of this application. Writing of a Rubinstein concert at which the master accompanied a number of his songs, a judicious critic used these words: "It was sometimes difficult to distinguish whether the melody was being sung by the vocalist or the pianist."

In the matter of phrasing a wide divergence is observable in passing from instrumental to vocal music. Usually the singer is influenced more by the poetic text than by the music. If a punctuating sign chance to fall in the midst of a musical phrase, all that can be said is that it is so much the worse for the phrase. An example, by no means exceptional, is here quoted:



In this phrase there are two commas, and these cannot be ignored. At the points where the commas appear it will suffice if the consonants be distinctly enunciated, and not joined to the following as sometimes they are when no punctuation is required. But this latter method of catenation is justifiable only when the style is of a serious or pathetic character, or where the sentiment of the words can be sufficiently understood without the aid of distinct enunciation on the singer's part. Cherubini's "Ave Maria" presents such an instance. Every educated person knows the import of the old Latin hymn, and therefore, the singer may be influenced and guided almost wholly by the music. "Angels ever bright and fair," by Händel, is another instance. The words are few in number, and the sentiment is readily apprehended. Furthermore, it was the latter, rather than the former, to which Händel composed his music.

The Lorelei songs by Schumann and Liszt, the "Poor Mariner," by Mililotti; Poland's Dirge, by Chopin; "The Erl King," by Schubert, and the "Two Grenadiers," by Schumann and Wagner (especially the latter) call for very different treatment. The words partake more or less of narrative and require distinct enunciation, discriminating accent and frequent punctuation. The two styles already described are combined in such elaborate songs as "Ah, Perfido!"

As a rule punctuation plays a more important part in vocal music than does accent. Such songs as Schubert's "La Serenade"; "Quando Miro," by Mozart; the first part of Beethoven's "Adelaide"; "Du bist wie eine Blume," by Rubinstein; "Dormi Pure," by Gounod; "The Dark Eye," by R. Franz, require very little accentuation. In this respect the piano presents a very strong contrast to the voice, as well as to the violin. Even in soft cantabile passages the pianist is obliged to include at least a pressure accent whenever he sounds a note of considerable time value; whereas the vocalist or the violinist may sustain a tone almost indefinitely without resorting to accentuation.

It is evident that this somewhat discursive chapter has the most direct bearing upon the instrumental lyric style, which see.

## A Valuable Discovery.

**H**ERMAN MULLER, a San Francisco violin maker, has discovered an inexpensive, simple and effective application for the protection of old violins against the minute wood borer, whose ravages are so dreaded, and for which, heretofore, no satisfactory preventive has been found. To preserve the tone of very old violins, such as the Cremonese and Brescian makes, for example, has been a most difficult task. Many valuable old instruments have been disfigured and rendered almost worthless by worms or bacilli. Though treated by fumigation, violins once seized upon by these invisible marauders were soon beyond redemption, as new wood must be inserted, often in vital parts.

Mr. Muller began his experiments several years ago. He applied all his knowledge of chemistry to the subject, testing all the washes and chemicals that have received the approval of violin makers and connoisseurs at home and abroad. He found that nitric acid, the chemical most commonly employed, even when used in a one to fifty solution, stained the wood of the instrument, and under high microscopic power the wood subjected to it showed signs of corrosion. The famous Simontre recommends a solution of picric acid, which has also been much used, and later, a solution of mercuric chloride was widely employed. But these, the San Francisco investigator found, merely hastened the decay of the instruments. It was only after having run the whole gamut of prescribed washes and conducting many experiments with solutions of his own concoction that Muller found that peroxide of hydrogen not only left the wood absolutely intact, but destroyed everything in the way of bacilli life.

Aqua hydrogenii dioxide, the solution of hydrogen dioxide known to chemists as peroxide of hydrogen, its formula  $H_2O_2$ , is easily obtainable from any druggist. It is a colorless liquid without odor, slightly acidulous to the taste, and in no way poisonous to the human system. Curiously enough, although long known to chemists and first said to have been used by Thenard in 1818, its power and great usefulness as an antiseptic and deodorant have not been known until of late years.

The liquid form of peroxide of hydrogen makes it especially adapted for applications to cavities and channels made by worms and bacilli, so often found in old violins, which impair the tone and usefulness of many rare specimens of the violin maker's art during the four past centuries. The aforesaid official or 15 per cent. solution may be safely used by anyone wherever it may seem necessary.

The wood of instruments 200 years old shows no change whatever when subjected to microscopical examination after the liberal application of the peroxide, while the bacilli and their eggs are effectually destroyed. No instrument treated by it has developed another of the bacilli, and the liquid may be used freely as a wash for preventive purposes, thus insuring the impossibility of the enemy ever getting another hold.

The discovery made by Mr. Muller already has been tested by several prominent violin makers in New York and elsewhere, and they concur with him in the opinion that it will prove of great value. Mr. Muller is one of the most skillful violin makers and repairers in the United States. He is conscientious as well as artistic. There is probably only one other violin maker and repairer in America who rivals him in reputation, and there are some who believe that he has rediscovered the secret of the old Cremona varnish, lost for centuries. Shy of publicity, sensitively shrinking from sight and absorbed in his craft, he now gives to the public what he has refused to the

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—Portland Argus, October 3, 1899.

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highest scientific paper in the land. He adds these earnest words concerning the discovery above announced:

"I hope the guild of violin makers will take this up seriously, for I believe it to be of great importance to one of the highest of the arts and crafts—the construction and preservation of musical instruments. Through its application priceless old instruments may be preserved for the benefit of future generations."

A few months ago, when in San Francisco, Louis Blumenberg found that his valuable 'cello needed adjusting and he inquired for a good violin repairer in the city. S. H. Friedlander, manager of the San Francisco Theatre, said to Mr. Blumenberg: "I will introduce you to one of the best violin makers and repairers in the United States—Herman Muller." The instrument was intrusted to the violin maker, who soon returned it to its owner. "The work was well done," remarked Mr. Blumenberg, "and I esteem Mr. Muller as second to none in this country."

## Obituary.

### Antoinette Link's Tragic Death.

Antoinette Link, who gave promise twenty years ago of becoming a great singer, took chloroform in New York this week and died.

After some years upon the operatic stage in Italy and Germany the singer came to the United States. Soon after her arrival here she married a man named Harney, who proved to be an invalid. The husband died, and according to the reports the widow was broken hearted. Her husband left only debts, and numerous lawsuits followed. These, it is presumed, worried the singer and prevented her from receiving an engagement in a first-class company.

Instead of attempting to return to the opera Mrs. Link-Harney went to Tarrytown, where she leased the old Mott house, and ran it as a hotel. But only failure crowned her efforts, and in an hour of sore discouragement she came down to New York and took poison. The funeral was held from an undertaker's establishment on Second avenue. There were five persons at the service. The remains were buried at Greenwood Cemetery, Brooklyn. A friend of the deceased singer has succeeded her as proprietor of the hotel at Tarrytown.

### Daniel Joseph O'Sullivan.

Daniel Joseph O'Sullivan, well known in musical circles in this city and throughout the West, died suddenly Saturday at Stamford, Conn., from heart trouble. He was a nephew of Daniel O'Connell, the Irish liberator, and some years ago gained a reputation in this country as a tenor singer, appearing in concert and oratorio.

Mr. O'Sullivan was born fifty-five years ago in Cork, Ireland, and at an early age came to this country. He settled in St. Louis, Mo., and was one of the first piano dealers and music publishers of that place. Later he became a dry goods and lace merchant in the same city. Mr. O'Sullivan married Miss Elizabeth Glover, daughter of the late Prof. J. W. Glover, of Dublin, the Irish musician and composer. His widow and six children survive him, among the latter being Marie Glover-Miller, the choir and concert singer, and Miss Kate Glover of musical library fame.

The funeral will be held Monday at Mr. O'Sullivan's home, 113 West Eighty-ninth street, this city.



616 Twelfth Street, N. W.  
WASHINGTON, July 28, 1900.



NE of the amusing features of music criticism is the widely diverging opinions held by different authorities on the same performance. We find illustrations of this kind in the reports of concerts in the various papers, and often notice that two critics equally eminent and equally sincere will give almost directly opposite accounts of the same concert.

As it has become the fashion for everyone who attends a musical performance to transform himself for the time being into a critic, it might be well to enter into a discussion of this subject from the standpoint of the public in general.

The society girl must attend dancing school. She will be invited to receptions where she will be expected to dance. She must know how. It is equally true that she will be invited to attend concerts. She will be asked her opinion of the music, and so she should know how to criticize the musical performance intelligently, although I believe this last requirement is not mentioned in any of the works on Decorum.

From the standpoint of the music loving public, however, it seems fair and correct to state that people who attend concerts and who criticize the performances should understand how to criticize them—should have some small conception as to what constitutes a good musical performance and what a poor one.

It is quite a general thing to conclude in a case of this kind that criticism is, after all, only a matter of personal taste, and that everyone has a right to his own opinion, or that of his more musical friend. This may be admitted in a general way, but the fact remains that an absolute standard does exist. This performance is good; that one is bad. We may think it isn't, but that is our fault, not the fault of the standard. There is only one method of correct tone production. This singer either sings correctly or incorrectly. A says the tone was produced correctly. B says incorrectly. One of these two critics is wrong. One does not know the difference between correct and incorrect tone production.

Now, the question arises: "How are we to decide as to the merits of a performance? How are we to make our criticism tally exactly with the standard?" The question is a hard one to answer. It is hard because the requirements of a music critic are probably more exacting than the requirements of a musician in any other branch of work. It is my opinion that no one can criticize a vocal performance properly unless he has taken lessons of a

good singing teacher for a certain number of years and has correctly placed his own tones. The expressions "opening of the throat," "correct breathing," "placing of the tone in front" are nothing but words to the untaught critic. He is absolutely ignorant of their true significance until he has tried these things for himself. Neither can he criticize a piano performance intelligently unless he understands the various methods of piano technic and has through practice gathered the best out of each method for himself.

And so we might progress through the whole list. He should study the violin and spend some time on all the other instruments. He should study the branches necessary to fit him for musical composition, and he should himself do a little scribbling on the staff occasionally.

From this description it is evident that it is a very difficult thing to acquire the necessary knowledge to become a music critic, and it is also evident that it is impossible for the public in general to criticize all musical performances correctly. Of course, the audience will detect flagrant errors, such as "scraping" on the violin, "screechy" singing, flattening of the pitch and discords in playing, but the finer and smaller errors which appear important to a trained musician will entirely escape their attention.

The wise listener will therefore not criticize the performance too confidently. He will acknowledge his own ignorance on the subject, and will attend concerts with an educational aim rather than entertain the idea that he is there only to compare the merits of the various performers.

One hint may be given which should be of value to the average listener at a concert. There are so many external influences which detract one's attention from the mere tone and sound of the music and the composition itself. The facial expression, gestures, position and peculiarities of the performer play a much greater part in determining the general opinion of the performance than most people realize. It is an excellent practice, therefore, to close one's eyes occasionally, and depend on the sense of hearing alone. Study the tone produced by one pianist and compare that with the tone produced by the next pianist you hear. Confine yourself to one thing at a time. Even if you come away from a concert with the knowledge that the singer enunciated every word distinctly, you have gained something. The next time you may learn one thing more.

It is possible to become quite a fair music critic by learning how to listen to music. This art of listening to music is one that must be studied and learned as well as any other art, and probably the time will come when every conservatory will have a department devoted to this branch of study. It is not to be acquired at once, and must be gained through earnest and persistent effort. The training of the ear should precede the study of listening to music, and the student should be able to take down some of the melodies and their harmonies and classify them as good, poor or indifferent.

The first thing to be done in the matter, however, is to make the public realize the necessity for the cultivation of the art. The excellent book on the subject by Mr. Krehbiel has done a great deal in this direction, but the people in general are still densely ignorant of their own shortcomings in this matter, and it may take a long time to convince them that it takes years of study and practice which they have not had to enable one to criticize a musical performance with intelligence and infallibility.

BERENICE THOMPSON.



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EDOUARD DE RESZKE was recently decorated by the Queen with the Victorian Order. He deserved it.

MIL FISCHER, once a popular basso here, is now stage manager of the Stadt Theatre, Hamburg. He is married to Camille Leygard, and we learn is as happy and jolly as ever. What a pity his Hans Sachs cannot be duplicated!

AT a recent exposition of the relics of St. Anne in the French-Canadian Church, of this city, one petition is worthy of record: "That I may get a piano," wished one musical girl. It is to be hoped that her request was considered by the holy Anne. There are worse things to wish for than a piano. Some of the female petitioners expressed a desire for husbands.

NEW YORK is better off than London in one respect. Thanks to the crusade of THE MUSICAL COURIER, when a star is billed at the opera here and fails to appear, the money is refunded. At Covent Garden the Higgins-Grey-Grau syndicate manage things to suit themselves and pocket the cash, Calvé or no Calvé, Jean de Reszké or no Jean de Reszké. No wonder dividends are declared.

THE Blue Laws at Atlantic City! Last Sunday night after a sacred concert at the Auditorium the police arrested Albert Guille, Selma Kronold and Isabelle Bouton, together with Manager Alfred Aarons. Bail was given. Yet the authorities that instigated this outrage allow the preposterous heehawing of camp meetings and ordinary Sunday evening church services. But these vocal outbursts are called sacred. Do these mossbacks realize that the twentieth century impends? What disgusting hypocrisy!

THE Commercial Advertiser relates the following: "An amusing incident is reported of a recent performance of 'Die Meistersinger' in London. At the beginning of the third act, when Von Rooy, who was Hans Sachs, was rising from his chair to say, 'Wahn, Wahn, überall Wahn!' the chair cushion rose with him, and he walked all the way across the stage before he discovered what companion he had and what the people found to laugh at in that most beautiful soliloquy."

They laughed because Von Rooy was as ever "stuck on himself."

TROUBLES breed apace in the Northeastern Saengerbund. Some of the members are protesting because S. K. Saenger and Arthur Claassen have gone to thank the Emperor William for his gift of a prize, and even declare that a protest will be sent to Herr Von Halleben, the German Ambassador in Washington. Considering the crowing over the fact that the Emperor of Germany was considerate enough to present a prize, this protest smacks of discourtesy. To be sure, an engrossed resolution of thanks would have answered quite as well as a delegated visit, for the Emperor must be sadly busy with the Chinese affair just now, yet to perpetrate any such breach of good manners as is proposed should be sternly suppressed. If the Saengerbund did not wish to accept the Emperor's prize it should have signified this before the gift was sent to Brooklyn. And now we learn that the United Singers of Newark purpose withdrawing from the National Saengerbund. If this sort of internecine disorder continues male chorus singing in America will be elevated to the dignity of a baseball league.

THE witty music critic of the New York Times "gets back" at a London contemporary in this delicate fashion:

"Joseph Bennett, of the London Daily Telegraph, accuses this paper of saying that English journals sniff at American musical criticism, and retorts: 'We seldom take notice of musical criticism from over yonder.' This paper charged English journalists with sniffing at America, but not especially at American musical criticism. We are aware of the fact that there are good criticisms and bad on both sides of the Atlantic. We read the musical columns of the English papers because we wish to keep ourselves well informed. We know that our English brethren do not burn with a similar desire."

And Mr. Baughan, the editor of the London Musical Standard, admits with his usual courtesy and perspicacity that American music critics are brilliant enough to be allowed the right of criticising their English colleagues. To which we respond: Amen!

IT is with a sigh of relief that we announce to the readers of THE MUSICAL COURIER the news of Maurice Grau's determination not to desert the operatic ship. The London Daily News was authorized to contradict the report that Grau, having amassed a considerable fortune in operatic speculations, proposed to resign the management of Covent Garden. Mr. Grau has just leased Her Majesty's Theatre for 1901. What, Maurice Grau rich from operatic gains! How bitter must have been his smile on reading the story! A sorry victim himself to the high salary crime, how could this unfortunate man amass a fortune? If he pulls through his vacation without borrowing he will be in luck, for all his money goes to the artists. The Covent Garden season of opera closed last Monday night. It is said to have been inordinately successful, but we have our doubts—London has been a poor place for theatrical or musical speculations during the past six months. But who was the cruel jester that started such a story about Grau? Could it have been Grau—perish the thought!

### NOISE, NOT MUSIC.

THERE seems to be some confusion in the arguments employed by the advocates of barrel organs in the streets of New York. Even the Sun, usually so discriminating, resorts to the "pathetic fallacy" in its defense of the noisy hand organs. Yes, we know that these instruments of torture have a following on the East Side; that the poor children should not be deprived of their pleasures; that the rich have Wagner, the poor only the Italian organ grinder, and so on ad nauseam. These so-called pleas, usually advanced by persons who cannot distinguish white from black music and desirous of seeing their names in print, are quite beside the question. Far be it from THE MUSICAL COURIER to gird at the innocent, if barbaric, pleasures of the East Side. What we do assert is that the barrel-organ is a noise-producing monster, coming well within the category of the boiler shop, the huckster's yells, the Salvation Army's howlings and all such public and accredited nuisances. There is no question of music at all in the matter, for if this crew of Italians ground out the slow movement of the Eroica or the Good Friday Spell from "Parsifal," the nuisance would be just as great, if not greater. The laughable part of the argument is the use of the late Mr. Ruskin's "pathetic fallacy." Because the barrel organ pleases the children of the poor, the barrel organ is invested with virtues it does not possess. To call it a musical instrument, to name its manipulators street musicians, is the veriest nonsense. It is a noise maker, a nuisance as great as an ill-smelling garbage cart, and one that the board of aldermen should suppress. We do not care a farthing whether Mascagni or rag time rhythms are played;



it is all noise, and all street organ music sounds alike to nervous people. This city is noisy enough already and to allow these athletic fellows to torture us in the early morn and evening—at a time when the heat of the day demands repose—is asking too much of outraged nature. The sentimentalists, i. e., the tone-deaf, nerveless busybodies who write to the newspapers, cry aloud in sympathy with the children of poverty. Are there no recreation piers? Are there no parks? And if the hand organ demon is a necessity, cannot he be penned up in those districts where his evil sounds are admired? Make a dead line, as some one suggests. Why must the majority of the citizens of Greater New York be butchered to make a holiday for children? Away with such favoritism. The old cry of classes against masses has been raised, but it is ridiculous. We wish for less noise in the streets and more music in public squares. There let the public enjoy popular music to its heart's content. The crusade against the Salvation Army is also a worthy one. These fanatics worship their Maker in a vociferous and most unseemly fashion: with banjos and cornet do they rend the very heavens. Mormonism, despite its myriad claims to being a religion, was crushed because of it giving offence to the morals of the land. In another way the Salvation Army is a scandal-breeding nuisance, and despite its evident sincerity of purpose, its methods are in the highest degree objectionable. With the usual tolerance to every crazy "fad" that unfolds its nasty wings in America, the municipal governments have taken no notice of such noise-breeding institutions as the army. But the time has come to put a stop to its tyrannous encroachments. The worship of God should be conducted in a decent, sober manner, not as if the "nigger serenaders" of yore had returned with bones and banjo. Give us less street noise; abolish the barrel-organ, and on the other hand allow plenty of band playing in all the squares, parks and on the recreation piers. This sudden solicitude for the musical (?) culture of the East Side at the expense of the western and middle portions of the city has the smack of the opportunist politician in it. Isn't there to be an election of some sort in Greater New York this coming fall?

#### CHOPIN A MEDIUM?

A PHILOSOPHIC disciple of the illustrious Lombroso has published under the title of "Psychic Studies" an article to demonstrate that Chopin was a medium. With wearied steps he approached the piano and let his fingers wander over the keys. His bright eyes stared at some object in the distance. At once his music assumed a visionary character. Sad and heroic motives energetically attacked, alternated with episodes of passionate and melancholy poesy. Inspiration came to him abruptly. The idea appeared to be complete and immediate, and thrust itself upon him without his reaching for it at the piano. He hurried to write it down. Then commenced, according to the account of George Sand, a terrible toil. Not only the disposition of the themes ceased to appear clearly, he paused, he reached, he canceled, and fell into profound despondency. He shut himself up in his house for entire days, he walked to and fro, he wept, he pulled his hair, he tore up the pages, broke the pens, changed a score of times a note or a chord, labored for six weeks at a single page without being able to finish it. These groans, these agonies, are exactly those of mediums that are struggling with their experiences. One day, when he was composing a Polonaise of heroic style, evoking the warriors of Poland, he evoked them so successfully that they appeared to him in reality. They rushed in tumultuously, and the terrified musician fled to the other end of the room. The dead seemed to rise before him, and he called and talked with them.

If this is all that the German writer can find to prove the composer to be a medium, he will hardly

be admitted to the Psychical Research Society. It would be well if we could learn who inspired such a medium, and then we might try to evoke him.

#### MUSIC AND THE PEOPLE.

THE official bulletin of the Musical Federation of France, *Le Journal Musical*, devotes an article to the "Conference Concerts" or lecture concerts given at the Paris Exposition, at the International Musical Congress, under the management of the International School of the Exposition and the Musical Federation, and follows it up by a report of the address made at the concert of June 17 by M. Lionel Dauriac, professor of Musical Aesthetics at the Sorbonne.

The speaker began by saying that he would leave to the poet and orator the task of celebrating the benefits that music has conferred upon the world since men began to live and dance, and of singing its therapeutic virtues. Did not David's music calm the neuropathic king; David, who united in himself the three arts of poesy, music and dance? He then proceeded to his subject:

"Music, to please as it is capable of pleasing, demands a gathering, an assembly. The larger the group gathered around it, the more we enjoy it; the more we ask, the more it gives, and its charity knows fewer limits when numbers unite to participate in the joys music bestows. Everyone of us feels a musical emotion more intensely when we feel it in company, and the company is numerous. This property of affecting the individual more intensely when he is united with others is one which it shares with poetry and the dance, with everything which uttered by one human soul addresses all human souls. Music must be a centre of attraction to an assemblage, not only to produce its effects, but even to exist. Music only renders possible the marriage of voices. Try all to speak together, and the result is the most horrible of cacophonies, quite incomprehensible. Thanks to music, you can comprehend and enjoy. The pleasure is greater when the notes chanted are not the same; for this reason I spoke of the marriage of voices, for marriage requires diversity of nature in its partners."

It will be seen that for a professor at the Sorbonne, M. Dauriac is decidedly as poetic as a professor ought to be. But the marriage of voices is not enough for him; he finds it too limited, therefore he compares vocal concert music to a domestic society. But this, too, is too limited, and he seeks for the image of a society more vast, more numerous, more differentiated in its functions, and this he finds in orchestral music. An orchestra is truly a sonorous organism, complex as the organisms of nature, and like them the more delicate and fragile in proportion as its parts are more numerous and various. In a living organism when one member suffers the whole body suffers, and a single false note will injure the health of that sonorous organism, the orchestra.

M. Dauriac does not stop even here. He consults men initiated in the secrets of social science, the representatives of French sociology, and they tell him that the progress of society depends on the division of labor. "Hence music will march onward to accomplish her destiny more rapidly the more the orchestra is enriched with new sonorities and new personages. Yes, personages, I say, and you will sanction the metaphor which I venture to make, if you will recall to mind the effects produced by the sudden entrance of a horn, a trombone or a clarinet during a symphonic development. Recall the clarinet in the overture to 'Der Freischütz.' If it shall be given you to hear another beautiful and grand symphonic overture, that of the 'Franc Juges' of Berlioz, you cannot fail to be struck by the puissant appeal of the trombones. Berlioz himself, when hearing his work performed, thought he heard the appeal of eternity."

It must be remembered that M. Dauriac is ad-

ressing a musical federation, and makes these remarks preliminary to drawing the conclusion that the lesson they teach is favorable to the creators of such societies. As time progresses the increase of the musical population becomes more necessary. Not only will the number of musicians increase, but also the number of the orchestral groups. "We have the quartet of strings, of wood, of trombones, of trumpets; we must look forward to hear in the distant future the birth of new quartets, either by the entrance into the orchestra of new timbres, or by the doubling of the pre-existent quartets." Richard Wagner, by doubling the parts of the violin, increased the differentiation of the elements of the orchestra, and made further progress in the division of labor. In this respect no change can be expected or desired. To the objection that under such circumstances music, which is born of the people, created for the people, will become less popular, M. Dauriac replies that the future depends on human will and effort. Which is more profitable to your musical intelligence, a piece like "La Mascotte," or a Mass by the choristers of Saint Gervais? In all works of art there are two classes, one in which the grandeur is more seen the more it is studied with attention, while in the other, the more it is heard the less is it enjoyed.

This leads up to the next point, musical education of the people. Here M. Dauriac points out that in musical matters there is no distinction of classes, and that in music the education of one of the plain people, "homme du peuple," is more easy than in any other matter. Of course before the plant can grow the ground must be tilled and the seed sown, but in music less effort is required than in learning a language. Music in itself attracts attention without our noticing it; we have only to let it work, and we are invaded by its charms. Coming then to the question of musical education, how ought such an education to be directed? To begin, we must not confuse the education of the fingers or the lips with that of the ear, and M. Dauriac demands that mechanism, technic, shall not hold too prominent a place. We make skillful performers, but do we make true musicians?

"Let us sketch in a few lines a definition of a true musician. Is he not one who can perceive a theme, who can distinguish an incoherent series of sounds from a sequence of sounds which forms an air? Is he not one who can analyze a musical phrase, and trace it throughout its course, noting where it halts, as it were, to take breath? Is he not one who disentangles a theme in a variation, recognizes it in its metamorphoses, either of tone or mode, or movement, or rhythm? Must he not be able to perceive at the same time the theme and the accompaniment without inverting the order of importance of the parts? How is all this to be learned?" Most of those who know all this have, M. Dauriac thinks, learned it by themselves without knowing when or how, just as a child learns to walk. "Gentlemen, let us retrace the memories of our youth, let us recall our blind gropings, our more or less successful efforts, and see how we trained our ear and cultivated our intelligence. Unless I am mistaken, gentlemen, when we took our degrees we began with easy things—at first we liked airs easy to fix on the memory, then we found pleasure in more developed airs. We loved singing, then we became interested in the manifold voices of the orchestra. Thus our education grew insensibly, and so it must continue forever." These remarks, he reminds his readers, refer solely to the training of the ear and the intelligence, a training to which all those who are not destined to be executants must submit. "Let us meet to perform great works, let us gather our friends around us, and if they are slow to comprehend, let us explain to them. They see the edifice, let us point out the details. This is a most pressing task, and one most promising."

M. Dauriac concludes his curious and interesting conference with a tribute to Wagner.



Last night, ah, yesternight, betwixt her lips and mine,  
There fell thy shadow, Cynara! thy breath was shed  
Upon my soul between the kisses and the wine;  
And I was desolate and sick of an old passion,  
Yea, I was desolate and bowed my head:  
I have been faithful to thee, Cynara! in my fashion.

All night upon mine heart I felt her warm heart beat,  
Night-long within mine arms in love and sleep she lay;  
Surely the kisses of her bought red mouth were sweet;  
But I was desolate and sick of an old passion,  
When I awoke and found the dawn was grey:  
I have been faithful to thee, Cynara! in my fashion.

I have forgot much, Cynara! gone with the wind,  
Flung roses, riotously with the throng  
Dancing, to put thy pale, lost lilies out of mind;  
But I was desolate and sick of an old passion,  
Yea, all the time, because the dance was long:  
I have been faithful to thee, Cynara! in my fashion.

I cried for madder music and for stronger wine,  
But when the feast is finished and the lamps expire,  
Then falls thy shadow, Cynara! the night is thine;  
And I am desolate and sick of an old passion,  
Yea, hungry for the lips of my desire:  
I have been faithful to thee, Cynara! in my fashion.

ERNEST DOWSON.

ARTHUR SYMONS pronounced these lines of the late Ernest Dowson to be "a lyric which is certainly one of the greatest lyrical poems of our time." I have the highest opinion of Mr. Symons' judgment, himself a poet and a prose master, but to me "Cynara" is but faded Swinburne; Sappho in Phaon's arms dreaming of Anactoria.

\* \* \*

To write entertainingly and consolingly of the Immortality of the Third Rate is a task I would undertake if I but dared. Telling the truth is ever painful, especially in summer time when the warm hours pass in painted splendor, sweet illusions of a permanence that exists not. Let me therefore quote.

The London *Academy*, in considering the life and labors of the late Grant Allen—a most laborious existence was his—touches with a tender philosophy upon the trials, slim rewards and inevitable disappointments of the writer's career. Who has not longed for immortality! And how few of us are faithful to art for her own dear sake! After remarking with blood-chilling calmness that of all the English writers in the nineteenth century George Meredith will alone be a classic two hundred years hence, the writer thus doles out consolation to the Little Writer:

"He toils as hard as any; he has wit, fancy, penetration, and has the meanings and music of words in his mind; there is no pains that he spares himself to seize the truths in his path and to adorn them; he re-writes his writings and launches them in books on the same waters that bore Milton and Dryden and Hazlitt to their desired havens; but his voyage ends at the harbor bar; he is not washed down to the happy valley of Avilion.

"We have scores of such writers to-day. They call themselves hacks in dark moods; but they are not hacks, and know it. The root of the matter is in them, but soil, climate, opportunity and their original force prevent them rising to the height of a great tree in which the birds may build. They declare with Hazlitt, 'These Essays are the best I can do'; they are tempted to explain themselves like

Allen: 'I never cared for the chance of literary reputation except as a means of making a livelihood for Nellie and the boy.' But in these moods the saving fact is lost—the fact that they are on the true old highway of letters. It is more important to be really on that highway than to reach any point in its length. How much greater is the difference between the seeking of that road and the having found it than between a near or a distant goal along its august track. May not the Little Writer, reasoning for himself, and groping for a hopeful theory of his writing, begin, once for all, to separate the ideas of success and a continuing name? Has time really so much to do with the matter? For in literature three years are a "boom," and thirty are fame, and three hundred are immortality, and three thousand are Homer, and then the counting is done. Is it then such a little thing to have struck a bliss upon a day; to have spread little feasts of reason on successive Mondays or Wednesdays in an appointed column; to have tried, sometimes with known success, to illuminate a subject on which the talk is running; to have defined a tendency; to have lanced an error! or in any way to have stimulated the minds of tired men whose lives will cease with your own? Surely this is no shadowy harvest that a Little Writer may reap before he meets the Reaper. If its quantity be a vague thing, let him think in what a wide field he sowed, in what good company, with what large ecstasies, with what hints of acceptance, and with what germinations not yet revealed. He will rejoice, too, in his unpaid toil, his insane solicitudes of thought and phrase, his corrections pencilled against stone walls, in the rain, while Fleet street roared for his 'copy.' How sweet those pains which he need not have taken."

\* \* \*

These remarks apply with equal force to the Little Composer, the Little Musician. I was greatly struck with Flaubert's ejaculation in a letter to George Sand. In speaking of the just published Balzac correspondence, he cried, "Always gold, always glory; never art." I quote from memory. Not only in the letters, but in the entire range of the Human Comedy, are these two words the leading motives. "To be rich, to be famous," exclaims Balzac to his sister, and Victor Hugo loved nothing else all his long life but this same glory. To true artists like Flaubert and Turgenev there was something base in this preoccupation of Balzac's, something that belittled art, made it a means instead of an end. The young artists of to-day not only wish to carve masterpieces, but grumble desperately if material reward is not immediately forthcoming. To top it all they insist on an immortality clause in their contract with Fate. They are immodest, they are greedy, and they are doomed to disappointment.

\* \* \*

It is a commonplace of the streets that you can't have your cake and eat it, and I shall never grow weary of reminding young women and young men that to toil for money, for fame is the surest path to disenchantment. Are you not satisfied to conquer an intractable art, to master its techniques and then exult in your victory? Why immortality, why this *post mortem* glory, why this insane desire to please generations yet unborn? Perhaps it is the craving of the soul that knows it is destined to extinction when the breath leaves the body, and thus hopes by art to cheat death. This view I leave to amateur psychologists with a taste for theology. But we do know that of all the useless modes of existence, that of the man who works for posterity is the most inutile. Sufficient for the hour is the pleasure thereof, and art, I need not remind you, gives us just as much pleasure as we desire of it—desire and work for. To labor without tangible reward, to be misunderstood, and even mocked at by our busy and prosperous contemporaries are to be expected. Who cares? Have we not kept vigil on the heights!

Have we not been in company with the gods! And you would be paid for this, would have the man in the street doff his hat to you because, forsooth, you play Beethoven, know Goethe and read Shakespeare. What folly! If virtue is its own reward, art has no prizes but the possession of itself. Rest content therefore if with its potent machinery you can stir one soul besides yourself, and let the future furnish its own artists. For, consider the classics: a noble array they make on the top shelf and just below them are the glossaries, the dictionaries, the essays that attempt to explicate them for us, so difficult is it to hand down from century to century the burning torch of genius. Wasn't it Schopenhauer who compared the great men of the earth to the lofty peaks of a mountain chain? Yet how remote from one another these spires of stone! And with what difficulty they signal for sympathy across the ages! We are now in the time of the third rate. Genius does not take up its abode with us, for we are too busy buying houses and beefsteaks and adorning the persons of our wives with futile ornamentation. Be satisfied if you are on nodding acquaintance with the masterpieces and yet pay your rent. But to grumble at fate because you are not rich, not famous, is flying in the face of fortune. Write sonatas, symphonies and operas for to-day, and if they are published you have done your best. If, in addition, you are admired, why then let posterity go hang. And atop of this, if you put money in your purse, then cry yourself aloud as fortune's favorite, for genius shivering in attic has no charms for young Americans.

\* \* \*

I knew a man ten years ago. He was a composer. In a miserable little fourth-story hall room—the modern equivalent of the garret of genius—he toiled, not even a piano to console him. The music he made was of excellent quality, full of learning, if not very original. All day and a part of the night this young man modeled his symphonies. Three he wrote, and to beguile his leisure time—about an hour daily—he engraved watch cases. After his death, from semi-starvation, I was told by the jewelers who vainly offered him remunerative work that his gift for engraving on precious stones and metals approximated genius. "He had the cunning fingers, the exquisite taste of a mediæval artisan," sighed an authority, "and the fellow actually refused work, refused chances that would have led him to fortune, for the sake of spoiling music paper!" I don't know what has become of the three symphonies—they were not worth publishing, but I do know that the story has a very sound moral concealed within its syllables.

\* \* \*

The young musician as a class is a being irritable and vain. From his bowels, spider-like, he must spin himself a web of melody, and this must be, whether the web is golden as Beethoven's or as drab as the tune of a merchant in rag-time. Because of its intensely subjective nature music turns the brains of most of its devotees, and the *leitmotiv*, more seductive and dangerous than all the others, is the one that softly sings in the twilight of immortality. Beware of this fiend, who poisons the present in the specious and deluding promises of the future! Beware of this demon, I say, for he lives on your vanity, cozens it, pets it and flatters your soul by holding before it a magic mirror, wherein, curiously distorted, you may discern the lineaments of a Great Man—Yourself! When you awaken from the accursed nightmare there are grey hairs on your head, your wife has grown fat from indifference, your children poor and neglected. For twenty-five years you have fancied that you were a great artist, and the disillusionment will be all the more terrible; whereas for a quarter of a century you have been performing genuflections before the secret shrine of



yourself, and art has revenged itself by quitting your mansion. When Vanity comes in at the door Art flies out of the window.

\* \* \*

Do not, however, adhere to low ideals, but work for the love of art, not for posterity. There has never been a case where a man lived after his death who during life wrote with one eye on the audience of the future. If you have genius these words do not concern you—genius is unconscious and works out its own salvation. I speak to the second and third rate men who are fretting and frittering their lives away because of that miserable obsession—the Appeal to Eternity. And how their families suffer—this side, the intimate side of a Little Composer, is yet to be portrayed.

\* \* \*

Here are a few pearls of wisdom for discontented men of talent:

Cut your hair—your music will sound just as sweetly.

If you can't be moral be as moral as you can—loose living does not always spell genius.

If you don't go to church at least read the Bible. It is excellent literature.

If you don't vote, don't express your opinion of politics. Any barber can do both.

Pay your debts, even if Wagner did not.

Don't publish everything you have composed—or compiled.

Be polite to your wife—she can't help being a woman and your wife, nor can she be blamed for discovering your limitations.

Don't worry about the twenty-first century—it won't worry about you.

Be of good appetite, for Blessed are those who Eat, Drink and are Merry with their own.

Here is the last and best commandment for ailing and dissatisfied artists:

*Carpe Diem!!*

\* \* \*

Israel Zangwill is resting quietly in Sussex, England. He is writing his new novel for *Harper's*, "The Mantle of Elijah," which is to be dramatized later. In it, so he tells me, the character of John Field is to enter. I wonder if Mr. Zangwill knows that Field was that *rara avis*, an Irish Jew? His unhappiness, intemperance, devotion to Cleme-te—both being misers they did their own washing—his beautiful art and sad death, all make him a picturesque figure in the Gallery of Music. That he had the misfortune to anticipate Chopin and be quite submerged in the glory of the Pole's genius was a little ironical trick of fate, which seems to give with a generous hand only to deceive the victim of its largess. Mr. Zangwill will certainly make something with the composer of the nocturnes and the E flat concerto.

\* \* \*

M. Massenet has left Paris without awaiting the hundredth performance of "Le Cid." He has bought an estate which belonged to the painter Berne-Bellecour, at the other side of the Forest of Fontainebleau. It is an old château, one tower of which dates from the time of François I. Three façades of it are in ruins, but one of the porches has preserved all the grace of the renaissance period.

\* \* \*

It is with a full heart that I record the death of Anna Schubert Heinrich, who died at her husband's residence in Chicago last week. Mrs. Heinrich was the wife of Mr. Max Heinrich, and an artist of ver-

satility and depth. It is unusual to find united with all the womanly virtues such musicianship, for Anna Heinrich, despite the fact that she was enveloped in the glory of her gifted husband, was a musician of rare attainments. Coming from a family of musicians, the Schuberts, of Philadelphia, she was a guitar virtuosa of the first rank, and a sympathetic lieder singer. From the usually shallow and unresponsive guitar I have heard her win effects that would have pleased Paganini himself, the greatest of all guitarists. A Chopin etude, a Schumann song or a wild Spanish caprice were to her facile fingers alike. Her singing, though without the brilliant dramatic quality of Max Heinrich's, was nevertheless musical and intelligent. The entire range of lieder literature was familiar to her, yet she found time to fulfill the exacting duties of a wife and a mother. Sorrowfully I evoke a picture of this devoted woman in the midst of her own, happy in the exercise of her art—always an artist, always a mother. Those whose privilege it was to know Anna Schubert Heinrich intimately can never banish her image, for in an age of theatrical ideals of womanhood she remained true to her conception of life and its arduous duties. She was trusty friend, noble woman, and our sympathies go out to her bereaved husband, her motherless flock.

#### Heyman Pupils' Violin Recital.

AT the close of the musical season in San Francisco, Cal., the pupils of Henry Heyman gave a violin recital at Sherman, Clay & Co. Hall. The San Francisco papers publish excellent reports about the playing of the young students and of their teacher's thorough training.

The Heyman pupils at their recital were assisted by William Wertsch, Jr., 'cellist, and by the following piano accompanists: Mrs. H. G. Crafts, Miss Ada Clement, Miss Estelle Bachman, Miss Eva F. Gachs, Miss Augusta Goodman and Emil Cruells.

The program, which proved unusually interesting, contained the following compositions:

Quartet, op. 76, No. 4.....	Haydn
Benj. Tuttle, first violin; Jabish Clement, viola; Julius Gold, second violin; William Wertsch, Jr., 'cello.	
Air Varié, op. 89, No. 6.....	Dancila
Master Hubert E. Law.	
Slumber Song.....	Eulenstein
Miss Dorita Goodman.	
Polonaise, op. 10, No. 3.....	Lauterbach
Master Isidor Cohen.	
Andante et Allegro de Concert.....	Léonard
Miss Edna H. Schweitzer.	
Fantaisie on Bohemian Songs.....	Hans Sitt
Master Emanuel Hromada.	
Romanze.....	Svendsen
Miss Madeline Todd.	
Souvenir de Haydn.....	Léonard
Miss Ruth C. Salinger.	
Mazurka, from op. 26.....	Hans Sitt
Tarantella, from op. 26.....	Hans Sitt
Master James Hamilton Todd, Jr.	
Seventh Concerto.....	De Beriot
Andante and first movement.	
Miss Josephine Parker.	
Concerto in E minor, op. 10 (first movement).....	David
Julius Gold.	
Mazurka de Concert.....	Musin
Miss Ethel Grant.	
Concert in G minor, op. 26.....	Bruch
Allegro Moderato (I.) and Romance (II.).	
Maurice Rose.	
Concerto in D minor, op. 23.....	Wieniawski
Romance and first movement.	
C. F. Hamlin.	

#### Edmund Edmunds Dead.

Edmund Edmunds, one of the oldest of British musicians, died at Edinburgh very recently, at the great age of ninety-one. How old he was may, perhaps, best be gathered from the fact that he was the vocalist who accompanied Paganini on tour, and that he was a friend of Tom Moore, some of whose Irish melodies he sang in public, and a protégé of the Prince Regent. His wife, Weber's friend, the famous Miss Cawse, died rather more than half a century ago. Edmunds was born at Worcester in 1809 and was an articulated pupil of Tom Cooke. In his day he was a well-known operatic tenor, but about 1850, when his voice began to fail, he settled down in Edinburgh as a teacher.

#### Grace Preston.

MISS GRACE PRESTON, one of the distinguished of American contraltos, has signed with Concert-Direction Gottschalk.

Miss Preston was born in Hartford, Conn., where she lived until seven years ago, when she came to New York. Since then, with the exception of a few months in London coaching with Randegger, she has been a resident of this city. Previous to her departure from her native place she had won considerable distinction as a singer, having sung in musicales and concerts with much success. She did not, however, essay serious work till after she settled in New York. Her reputation had preceded her and she had no difficulty in securing a fine church choir position and many engagements for concerts and oratorio productions. She appeared as soloist in a number of the concerts given by Seidl's Orchestra in New York and elsewhere and incontinently became a favorite with the public. The music critics of the New York newspapers gave her unstinted praise, several of them bestowing upon her very graceful eulogiums, such as "the queen of American contraltos," "the silver-throated contralto," and so forth. Miss Preston's success, even from the beginning of her career, was marked.

When Nordica was organizing her concert company, two years ago, she desired to secure the best contralto obtainable in the United States. The engagement being an exceptionally good one, it was sought eagerly by some thirty singers. A competitive test was instituted, and each aspirant was required to stand a rigid examination. The result was Miss Preston, having demonstrated her superiority over all the competitors, was engaged for the position. Subsequently Nordica declared that in Miss Preston she had secured a treasure, and that she esteemed her as one of the most gifted and promising of all the American singers.

Year before last Miss Preston did much singing in recitals and concerts and made a number of successful appearances in oratorio. The early part of last year she made a long tour with Gérome Helmont, the boy violinist, going from Canada to California. Miss Preston was the recipient of innumerable compliments, the critics everywhere vying with one another in sounding her praises. Thus was her already high reputation greatly enhanced.

Last season was a busy one for Miss Preston. She sang in concerts with Mark Hambourg in New York, Philadelphia, Toronto and elsewhere, and gave song recitals in Syracuse, Utica and a number of other cities. Her success in every instance was brilliant. She also sang in oratorios in some of the larger cities, and was one of the most admired of all the singers who took part in the Worcester Festival and in the Binghamton Music Festival. She sang in "The Messiah" in Carnegie Hall last Christmas with the New York Oratorio Society, and this is what THE MUSICAL COURIER said about her: "Miss Grace Preston, the contralto, made a most favorable impression, her voice and method being specially adapted to Handel's music. She added another triumph to her long string of successes."

One of the most prominent of the New York music critics wrote: "The most artistic and enjoyable thing connected with the performance was the singing of Miss Grace Preston. She is a regal woman, with a luscious contralto voice."

Miss Preston is also well known as the contralto of the quartet choir of the Washington Avenue Baptist Church, Brooklyn.

Miss Preston's voice is a genuine contralto of exceptional range and power, with a flawless scale from the lowest to the highest note. Its quality is pure and musical, and the singer's intonation is absolutely true. Miss Preston is blessed with the artist temperament and a superb physique. Nature and art have combined to constitute her an impressive and captivating singer. Her method is unexceptionable, a bright intelligence illuminating all her work. She is, perhaps, at her best in oratorio, yet her work in concerts and recitals is always effective. It cannot be doubted that grand opera is the ultimate destination of this grandly gifted singer. Young, ambitious, buoyant, industrious, devoted to her art, and having a just conception of her high mission, Miss Preston should be able to reach an elevated niche in the temple of song. As brilliant as have been her achievements, her career has hardly more than begun, and her proudest triumphs lie before her.

The International Grand Operatic Company has secured the services of Madame Alexa as leading soprano for next season's tour. Madame Alexa, who was born in Alexandria, Egypt, is a dramatic soprano and is well equipped for the position.

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#### SUMMER TERM from MAY 1 to AUGUST 12.

The sixteenth scholastic year begins Sept. 4 and ends May 1. Annual entrance examinations:

**Piano and Organ**—September 18, 10 A. M. to 12 M. and 2 to 4 P. M.

**Violin, Viola, 'Cello, Contrabass, Harp and All Other Orchestral Instruments**—September 19, 10 A. M. to 12 M. and 2 to 4 P. M.

**Singing**—September 20, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M.

**Children's Day**—September 22, **Piano and Viola**—10 A. M. to 12 M.; 2 to 4 P. M.



# CHAUTAUQUA

THE ATHENAEUM HOTEL,  
CHAUTAUQUA, N.Y.,  
July 28, 1900

CHAUTAUQUA'S program from July 15 to July 27 has been as follows:

## SUNDAY, JULY 15.

A. M. 9:00—Address: Dr. Gross Alexander.  
A. M. 11:00—Sermon: Dr. J. Wilbur Chapman.  
P. M. 3:00—Assembly Convocation.  
P. M. 5:00—Chautauqua's Literary and Scientific Circle's Vesper Service.  
P. M. 7:30—Sacred Song Service.

## MONDAY, JULY 16.

A. M. 10:00—Address: Dr. J. W. Chapman.  
P. M. 2:30—Lecture: "Representative Fiction Writers." I. "Thackeray." Prof. Bliss Perry.  
P. M. 4:00—Lecture: "The Religion of Childhood." Dr. J. R. Street.  
P. M. 5:00—Lecture: I. "Learning to Think." Hon. N. C. Schaeffer.  
P. M. 8:00—Illustrated Lecture: "Velasquez and Murillo, Spain's Greatest Painters." A. T. Van Laer.

## TUESDAY, JULY 17.

A. M. 10:00—Address: Dr. J. W. Chapman.  
P. M. 2:30—Lecture: II. "George Eliot." Prof. Bliss Perry.  
P. M. 5:00—Lecture II. "Thinking in Things and Symbols." Hon. N. C. Schaeffer.  
P. M. 8:00—Illustrated Lecture: "Briton and Boer." Frank R. Roberson.

## WEDNESDAY, JULY 18.

A. M. 10:00—Address: Dr. J. W. Chapman.  
P. M. 2:30—Concert in the Amphitheatre:  
Overture, Oberon.....Weber  
Rogers' Orchestra.  
Chorus, Praise ye Jehovah.....Gounod  
Chautauqua Choir.  
Song, Waltz Song.....Schlesinger  
Miss Sibyl Sammis.  
Violin solo, Prize Song, from Der Meistersinger.....Wagner  
Sol Marcossion.  
Songs—  
The Songs My Mother Taught Me.....Dvorak  
I Love Thee.....Grieg  
W. R. Squire.  
Organ solo, Wedding March.....Flagler  
I. V. Flagler.  
Song, Unto Thy Heart.....Allitsen  
(Violin obligato by Mr. Marcossion.)  
Mrs. Marie White Longman.

Piano soli—  
Magic Fire Charm, from Die Walküre.....Wagner-Brassin  
March from Tannhäuser.....Wagner-Liszt  
William H. Sherwood.  
Song, The Tempest.....Perkins  
Ernest Gamble.  
Orchestra, Overture.....Catlin  
Fantaisie.....Langley  
Rogers' Orchestra.

Songs—  
The Distant Chimes (Ladies' Voices).....Glover  
Child Life on the Farm (waltz, with vocal accompaniment).....Palmer  
The Choir.

Dr. H. R. Palmer director; H. B. Vincent, accompanist.

P. M. 4:00—Lecture: III. "Hawthorne." Prof. Bliss Perry.  
P. M. 5:00—Lecture: "Hostess and Guest." Mrs. M. J. Lincoln.  
P. M. 8:00—Lecture: "The Story of a Play." Miss Marguerite Merington.

## THURSDAY, JULY 19.

A. M. 10:00—Address: Dr. J. W. Chapman.  
P. M. 2:30—Lecture: IV. "Stevenson." Prof. Bliss Perry.  
P. M. 4:00—Readings from Ghetto Stories. Abraham Cahan.  
P. M. 5:00—Lecture: III. "The Material for Thought." Hon. N. C. Schaeffer.  
P. M. 8:00—Athletic Exhibition under the charge of the Chautauqua School of Physical Education.

## FRIDAY, JULY 20.

A. M. 10:00—Address: Dr. J. W. Chapman.  
P. M. 2:30—Lecture: V. "Kipling." Prof. Bliss Perry.  
P. M. 4:00—Lecture: "Concerning the Conversational Voice." Mrs. Emily M. Bishop.  
P. M. 5:00—Lecture: IV. "The Instruments of Thought." Hon. N. C. Schaeffer.  
P. M. 8:00—Lecture: "How Some of the Greatest Dramatists Have Treated Love." Miss Merington.

## SATURDAY, JULY 21.

A. M. 10:00—Lecture: "The Stimulus to Thought." Hon. N. C. Schaeffer.  
P. M. 4:00—Concert in the Amphitheatre:  
Orchestra, Overture.....Leutner  
Serenade, String Orchestra.....Pieren  
Rogers' Orchestra.  
Song, Tell Me Why.....Tchaikowsky  
W. R. Squire.  
Chorus, O, Columbia, We Hail Thee.....Donizetti-Leason  
Chautauqua Choir.  
Song, Summer Night.....Thomas  
Mrs. Marie White Longman.  
Violin solo, Souvenir de Haydn.....Leonard  
Sol Marcossion.

Songs—  
The Monotone.....Cornelius  
The Wooing.....Sieveking  
Ernst Gamble.

Songs—  
Love Is a Bubble.....Allitsen  
Laddie.....Neidlinger  
Miss Sibyl Sammis.

Overture, selection, Grand Duchess.....Offenbach  
Rogers' Orchestra.

Excerpt from Stabat Mater, Inflammatus.....Rossini  
Miss Sammis and choir.

Dr. H. R. Palmer, director; H. B. Vincent, accompanist.

P. M. 8:00—Roman Play—"Dido," an Epic Tragedy.  
Read by Prof. S. H. Clark and directed by Dr. F. J. Miller.

## SUNDAY, JULY 22.

A. M. 9:00—Address: Dr. Gross Alexander.  
A. M. 11:00—Sermon: Dr. Graham Taylor.  
P. M. 3:00—Assembly Convocation.  
P. M. 5:00—Chautauqua Literary and Scientific Circle's Vesper Service.  
P. M. 7:30—Sacred Song Service.

## MONDAY, JULY 23.

A. M. 10:00—Address: "Social Chivalry—Five Knights Errants." I. "Religion." Dr. Graham Taylor.  
A. M. 11:00—Lecture: "The Spook Family, or Obscure Mental Phenomena." I. "Hallucinations." Prof. G. A. Coe.  
P. M. 2:30—Lecture: "Home Life in Dixie During the War." Dr. S. A. Steele.  
P. M. 4:00—"Hermann Sudermann." Dr. Otto Heller.  
P. M. 5:00—Lecture: I. "The Social Duties of the School." Dr. John Dewey.  
P. M. 8:00—Prize Pronunciation Match.

## TUESDAY, JULY 24.

A. M. 10:00—Address: "Education." Dr. Graham Taylor.  
A. M. 11:00—Lecture: II. "Hypnotism." Prof. G. A. Coe.  
P. M. 2:30—Lecture: "Out of the Old Times Into the New." Dr. S. A. Steele.  
P. M. 4:00—Lecture: "Edible and Poisonous Fungi." Capt. Charles McIlvaine.  
P. M. 5:00—Lecture: II. "How Shall the School Best Fulfill Its Social Responsibility?" Dr. John Dewey.  
P. M. 8:00—Illustrated Lecture: "The Prisoner of Zenda." Mrs. Anna Deloney Martin.

## WEDNESDAY, JULY 25.

A. M. 10:00—Address: III. "Industry." Dr. Graham Taylor.  
A. M. 11:00—Lecture: III. "Mental Healing." Prof. G. A. Coe.  
P. M. 2:30—Concert in the Amphitheatre:  
Overture, William Tell.....Rossini  
Rogers' Orchestra.

Songs—  
Four Leaf Clover.....Brownell  
May Morning.....Denza  
Mrs. Marie White Longman.

Anthem, Sing, O Heavens.....Tours  
Miss Sibyl Sammis and the Chautauqua Choir.

Song, Hear Me, Ye Winds and Waves, from Handel's Scipio.....Ernest Gamble.

Duet, Sonata for piano and violin.....Grieg  
William H. Sherwood and Sol Marcossion.

Song, The Swallows.....Cowen  
Miss Sibyl Sammis.

Selection, Carmen.....Bizet  
Rogers' Orchestra.

Song, Midsummer Dreams.....D'Hardelot  
W. R. Squire.

Part songs—  
A Spring Song.....Pinsuti  
Stars of the Summer Night.....Woodbury  
The Choir.

Dr. H. H. Palmer, director; H. B. Vincent, accompanist.

P. M. 5:00—Lecture: "Domestic Economy in the Schools." Mrs. N. S. Kedzie.

P. M. 8:00—Readings: Mrs. Harriet O. Dellenbaugh.

## THURSDAY, JULY 26.

A. M. 10:00—Address: IV. "Politics." Dr. Graham Taylor.

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A. M. 11:00—Lecture: IV. "Witchcraft." Prof. G. A. Coe.  
 P. M. 2:30—Lecture: "The Puritan in England and America." Dr. S. Parkes Cadman.  
 P. M. 5:00—Lecture: III. "The Duty of the School to the Child." Dr. John Dewey.  
 P. M. 8:00—Illustrated Lecture: "Poems and Short Stories." Mrs. Anna Deloney Martin.  
 FRIDAY, JULY 27.  
 A. M. 10:00—Address: V. "Social Unification." Dr. Graham Taylor.  
 A. M. 11:00—Lecture: V. "Telepathy and Ghosts." Prof. G. A. Coe.  
 P. M. 2:30—Lecture: "Life in London." Dr. S. Parkes Cadman.  
 P. M. 5:00—Lecture: IV. "Educational Organisms." Dr. John Dewey.  
 P. M. 8:00—Readings: Mrs. H. O. Dellenbaugh.  
 P. M. 9:00—Chautauqua Literary and Scientific Circle's Reception. Hotel Athanzum.

In the amphitheatre on July 7 Dr. H. L. Willet, of Chicago, spoke regarding "The Place of the Bible in Modern Thought." Dr. Willett said in part:

"When Walter Scott lay dying he said to his friend and son-in-law, Lockhart, 'Read to me, I pray you.' The answer was, 'What shall I read?' And the Wizard of the North, who had perhaps the finest private library at that time, said, 'There is but one book.'"

It was of this book that Andrew Jackson said, 'That, sir, is the rock on which the republic rests,' and Queen Victoria, pointing to this volume, said, 'It is the secret of England's greatness.' \* \* \*

"Lectureships are being established in great universities; women's clubs are devoting themselves to the study of the Bible as never before. They have been studying in the past general literature, you know; Browning last year, Shakespeare the year before; but they have come suddenly to realize that it is possible that there might be some profit and advantage and even interest in studying the Bible."

"I had an interesting experience a few years ago which has taught me the supreme need of getting at the real, essential things. People object to the literary study of the Bible. They say that this is merely the emasculatation of Holy Scriptures; it is a compromise with the things of God. I believed a good deal that way at first. There came at one time an invitation to the American School of Sacred Literature for a lecture to be sent to a certain city, where a woman's club wished to take up the study of the Bible; they thought they would like to try it. They said: 'Can you send us a lecturer who is sufficiently broad not to be too religious? We do not want any theology; we want to study it simply as literature. We must take only those books which will in no sense minister preachments of any kind, as our club consists of all sorts of women."

We have all the orthodox churches represented; we have Roman Catholics and Jewesses, agnostics, too; about everybody you could possibly imagine. Can you send us somebody who will be sufficiently reserved upon all these questions concerning religion? It was a dangerous undertaking, and I took it up as a very forlorn hope. I thought we might undertake to study such non-committal books as Job and Ecclesiastes and Proverbs. So we took the wisdom literature for the first year; there was nothing very pronounced in the dogmatism there, and the ladies thought it pretty good. The next year was spent studying prophecy, the lives of Amos, Hosea and the rest. We went straight on down through the prophets. You know prophecy is saturated with religious thought. And those ladies came to me for another year's work, saying: 'This was an exceedingly interesting line of work.' "We have been reading the Gospels lately." One lady said she had not read the Bible for twelve years, and had been a member of the church all that time. Another had never read the Bible until they took up that line of study. Others said it had been a great help, a refreshment, an inspiration to have in their life; they were glad they had taken it up. The next time we took the beginnings of Christianity, almost the very heart of the subject. These ladies, representing all these various forms of organizations, religious and non-religious, devoted the next season to the life of Christ about as close to the heart as one could get. These ladies discovered that beyond all the mere elements of dogmatism there is something vital in these documents which takes hold of the soul."

In a Socrates lecture given in the Chautauqua Hall on July 10 Prof. Charles M. Bakewell, of the University of California, made several interesting statements embodied in the following paragraphs:

"Before condemning Socrates we must remember that his ideas were but those of the leading men of his times. Knowing the conditions which existed at that time we can understand why the work of Socrates is negative in character. Socrates thought that a thorough knowledge of self was necessary in order that a man might understand others; hence his great maxim, 'Know thyself.' Under his teachings there was no escape from his searching self-examination. Each man must measure the truth for himself. Socrates thought that men ought to go about and discuss the truths with others in order that all false views might be cast aside."

"Socrates' whole aim in life was to arrive at the universal truth, and to this he devoted all of his energies. His work was to clear away mists from the intelligence; to tear down the shams. The keynote of his teaching was that there was nothing final in truth, but that universal truth was reached after weary years of continuous progress. Whenever Socrates found a man who claimed to know anything about any subject he questioned him in order to get more light. He often succeeded in tearing down

the conceit of some of the learned men, and showed them that they did not know as much as they thought they did. \* \* \*

"Such a course was not calculated to make Socrates popular with the learned."

"The greatest peculiarity of the Greek teaching of that day is its excessive modernness. In philosophy, politics and religion the teaching was about the same as exists at this time. One of the chief features of the philosophy was its skepticism. Socrates said that in this time of skepticism what they were after was divine truth, and they must work up to it gradually."

"Politically, Socrates taught absolute individualism, and according to him extreme individualism does not lead to anarchy. In religion there was also great skepticism, and many efforts were made looking to a compromise of views. One of the essentials of the teachings of Socrates was the fact that if we are able to detect our ignorance of any subject it shows that we are making progress. \* \* \*

The series of lectures delivered in the amphitheatre by Prof. Bliss Perry, of Boston, formerly of Princeton University, and now editor of the *Atlantic Monthly Magazine*, were of so interesting and comprehensive a nature that they proved to be very popular. Professor Perry possesses a thorough mastery of the English language and a consummate knowledge of English literature; therefore it is not surprising that "Representative Fiction Writers" are described, criticised and interpreted by him in a manner at once sympathetic, finished and convincing."

In concluding his address on Thackeray, Professor Perry said:

"I have already quoted the famous dictum of Mr. Howells: 'The art of fiction has become a finer art in our day than it was with Dickens and Thackeray.' Like most unfortunate remarks, this expresses, I take it, the exact truth. It requires no particular penetration to observe that Thackeray was careless about his plots, that his morbid 'eye for a snob' made much of his work as a novelist too satirical, and that he persists in stopping to preach when he ought to be telling his story. The permanence of his reputation might safely be left to a single test—the test of style; and I think that is a test whose validity you would allow. Supple, musical and strong; scornful, tender, solemn; always simple, always under control; is it too much to say that even in the generation of Macaulay and Carlyle, Ruskin and Newman, Thackeray is after all the greatest modern master of English prose?"

"And yet one may pay him a higher tribute still. The 'Life of Alfred, Lord Tennyson,' by his son, prints Thackeray's outburst of affectionate pleasure upon reading the 'Idylls of the King.' He thanks Tennyson for his 'splendor of happiness,'—'the greatest delight that has come to me since I was a young man,'—'gold and purple and diamonds, I say; gentlemen and glory and love and honor!'"

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city imagined by a poet to the prosaic sordid world upon which Thackeray gazed with kindly, melancholy eyes. And yet I think Colonel Newcome a finer gentleman than the blameless king; poor Harry Esmond a braver knight than Lancelot; Laura Pendennis a nobler woman than Queen Guinevere; I find in these novels of a latterday satirist gentleman and glory, love that endures through good report and evil report, honor that is stainless to the end. All praise to the poet for a beautiful dream, but praise no less to the novelist for a beautiful reality."

Those who heard the finale of Professor Perry's estimate of Kipling must have felt, whether agreeing or disagreeing with the lofty sentiment expressed, that the words spoken were eloquent and forcible. They were as follows:

"Let me ask in the remaining ten minutes what one would like Mr. Kipling to be if you had the gift which the poet desired of 'shattering this scheme of things and then remodeling it nearer to the heart's desire'? What can a thorough admirer of Mr. Kipling wish for this man of thirty-six? Mr. Kipling has not matured in his art in the last six years. It may sound foolishly dogmatic to say so, but I am perfectly willing to risk the assertion. His art has shown no growth in the last six years. He has never yet given evidence of the power of the novelist. That is as yet quite beyond Mr. Kipling's score. He may have the art of conceiving characters on a broad scale, of bringing those characters into complicated circumstances, of carrying them through a certain set of experiences, making those characters change, and by means of that story interpreting human life so that those of us who are less gifted can see the truth of it as the novelist himself sees it. 'He has grown,' as a friend of mine said the other day, 'in knowledge; he has not grown in grace or in wisdom.'

"I am going to ask your permission to make over again a point I made yesterday. He interprets in the life of the people who are adventurers, who are swash-bucklers, who stride through the world in such a gallant, dare-devil sort of fashion that it captivates your imagination, and you believe a pirate or a wrecker is the most glorious creature in existence while you read the story. He is portraying after all but a very narrow segment of human experience. His books are for the young; they are for the strong; they are for the restless. All of us say in our heart as he has said in one of his poems:

We must go, go, go away from here,  
On the other side of the world we are overdue.

"The people who have that in their blood are the people who get most out of Kipling. A boy isn't worth very much until he has that feeling and he is not worth very much to humanity until he gets over it. I am speaking to a great many people whose lives are more than half over, who live largely in the past and largely in the future, too. Now to those people Mr. Kipling's art has a very narrow

message indeed. I have said once that he is not interested in ideas, and I believe that to be profoundly true, if you make the one exception of the great idea of the imperial federation of England, and of course that is a great political conception, and he has done more than any one living man to consolidate and to make possible that imperial federation. When you take that out of the count, there are very few ideas in which this man is interested. Read Kipling's poetry. Page on page pleases your ear; there is something wonderful about the rhythm; it 'picks your heart out,' as he says in 'The Banjo,' but it speaks absolutely nothing to your mind when compared, I will not say with Byron and Shelley, but with Whittier and Longfellow and Lowell. As I said, it is not like either. What he is interested in is then a very narrow segment of human life. But the people who look back, that dream, and those who look forward hoping for a new country, a better earth and a better heaven, those people do not get very much consolation and help out of the art of Rudyard Kipling.

"If you could make this man over again, if you could give him the faculty of constant growth, if you could give him the enthusiastic sustained power of imagination, if you could give him an interest in other aspects of human life than the particular aspect which he has chosen to make his own, if you could do all that for him, how could you describe it in a single word? I think you would say that you would have made out of this marvelous artist more of a thinker. Every artist needs to see, and how Mr. Kipling sees! Nobody in our time has seen so closely the things he has cared to look at. Every artist must feel, and how passionately he feels along that same narrow line that captivates his attention! If his powers of thought were only equal to his powers of seeing and feeling, he would be still further in advance of the other writers of his generation than he is to-day. But as it is, those great gifts, those consummate gifts, are yoked in the mind of most of us to a political philosophy which is barbaric. And I mean by barbaric the philosophy of a barbarian; the philosophy of a man who is ignorant of history; the philosophy of a man who deliberately repudiates and sneers at the best lessons which history has taught us; a philosophy which takes those great, broad, liberal human principles of the eighteenth century, the principles that Thomas Jefferson took from the French and implanted in the Declaration of Independence, the principles which Henry Clay and Daniel Webster enunciated forty and sixty years ago, the principles that our good Quaker poet, John Greenleaf Whittier, and our beautiful Longfellow in his poem 'At the Arsenal at Springfield,' and our witty but God-fearing Lowell in 'You Have Got to Get Up Airily if You Take in God,' ever enunciated. I say this political philosophy is a philosophy which runs absolutely counter to the verdict of all those men. You can take your choice, but you must choose between one or the other.

Either Whittier is right, and Longfellow is right, and Lowell is right, and Kipling wrong, or else Mr. Kipling is right and those men are wrong. But there can be absolutely no compromise between the view of life which tells you that might makes right, that the individual and the nation have a right to all that they can get and hold and keep, and the art of our own God-fearing, gentle-hearted Christian American poets who were far more interested in the kingdom of heaven than they were in any empire that can ever be built up on earth.

"I am not a preacher and I am not a politician; I am just a man of letters, and I am interested in Mr. Kipling because of his literature. But it is because his political ideas give that literature a currency, and conversely because that literature itself is the means of disseminating what I feel to be a barbaric philosophy of life, that I venture to speak as frankly as I have. The British empire is one thing. It belongs to our time and space world, and some day it will pass away. The kingdom of heaven is another thing; it does not belong to our time and space world and it will never pass away, and if you could give a great artist the most consummate gift which you could imagine for him, would you not ask for him a greater interest in the things that are eternal, and not in the things that are destined to pass away?"

\*\*\*

At the opening meeting of the Press Club, held in the Chautauqua Administration building on July 21, thirty persons were present, Frank Chapin Bray, editor of the *Chautauquan*, presiding. The club's annual reception will take place to-night in Higgins' Hall, and for Monday next a second meeting is announced.

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In the next issue reference will be made to other features of the program with which this letter begins, and musical matters will receive special attention.

\*\*\*

That we might have more of Beethoven, Mozart, Mendelssohn, Handel. Less of some of the less worthy composers. These thoughts enter the minds of musicians at most places, Chautauqua not excluded. But here limited time limits possibilities; for a chorus or an orchestra cannot go very deeply into things during a few weeks' session.

\*\*\*

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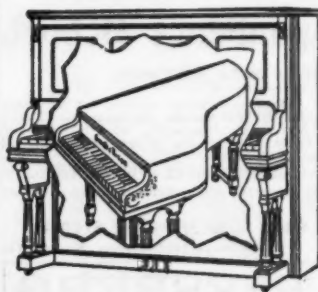
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taqua Literary and Scientific Circle's reception, held last evening in the Hotel Athenaeum.

Miss Sybil Sammis, soprano; Mrs. Marie White Longman, contralto; W. R. Squire, tenor, and Ernest Gamble, bass, conclude their successful Chautauqua engagements on August 1, when they will respectively be succeeded by Mrs. Charles Trigo, Miss Bessie Bonsall, J. Burt Rogers and Herbert Tew.

An edifice to be known as Aula Christi is now being erected at Chautauqua. The work is in charge of Paul J. Pelz, architect of a number of well-known buildings, including the Congressional Library at Washington.

MAY HAMILTON.

### Blanche Duffield.

THE mid-summer festival at Ocean Grove Auditorium held July 19, under the direction of Tali Esen Morgan, proved a highly successful event, bringing out one of the largest audiences ever assembled in that vast auditorium.

Miss Blanche Duffield headed the list of artists engaged, and was featured as "one of the finest sopranos in America." She made a pronounced hit by her delicious voice, and her unaffected charm of manner. She was repeatedly called out, and she responded graciously to the demands of the enthusiastic audience.

On July 22 Miss Duffield sang at Congress Spring Park, Saratoga, repeating the success of her appearances at the same place last season. She will sing there again in two weeks. Miss Duffield is spending the summer in the Catskill Mountains, resting preparatory to a busy fall season. Miss Duffield is under the exclusive management of Henry Wolfsohn.

### Suit Against Madame Nordica.

JUSTICE BISCHOFF, in the Supreme Court, Saturday, denied a motion on the part of Lee Wilson, who resides in Texas, to vacate an order obtained by Byrne, Taylor & Miller, counsel for Mme. Lillian Nordica, the operatic prima donna, compelling him to give security for costs in an action he has brought against her to recover \$15,000 for alleged breach of contract. The suit arose out of an alleged contract between Madame Nordica and Wilson, by which she agreed to give a series of concerts during the season of 1896 and 1897 in the West.

## Music in Canada.

JULY 27, 1900.

A CANADIAN press representative at the Paris Exposition is R. G. Bouille, the Ottawa *Evening Journal's* special correspondent, who states that "a good many Canadians have registered in the Canadian Building."

There were celebrations in Winnipeg on July 22, when the Governor-General and Lady Minto arrived there, and on July 23, when their excellencies attended and formally opened the city's annual exhibition.

On July 25 "a grand military tattoo," in which many Canadian bands and 400 members of Toronto church choirs participated, took place at Hanlan's Point, the western extremity of the Toronto Island.

At Centre Island, Toronto, a concert was given on July 24, the solos being contributed by Miss Margaret E. Dockray, Miss Edith Scott, Adam Dockray and Robt. Drummond, vocalists, and Paul Hahn, cellist. The elocutionist was M. De S. Wedd.

Miss Helen Green, Miss Isabelle Armstrong and Miss Katharine Fraser, piano pupils of Thomas Martin, gave an interesting piano recital in London, Ont., on June 28.

Henri Jacobsen, violinist and vocal instructor, formerly of Toronto, has been engaged as one of the conductors at Buffalo's forthcoming Saengerfest.

Miss Mary Hewitt Smart has been appointed an instructor in the vocal department at the Ontario Ladies' College, Whitby, Canada.

Miss Amy Robsart Jaffray, vocal instructor, of Toronto, is spending her vacation at Macatawa Beach, Mich.

It is announced that Mr. Clark, of Halifax, N. S., will

hold a summer season of opera in the Halifax Exhibition Building, which has been transformed into a theatre.

### Joseffy and the National Conservatory.

RAFAEL JOSEFFY, the great pupil of a great master—Karl Tausig—is and has been head of the piano department of the National Conservatory for over a decade. Not only one of the most masterful of living pianists, he is also one of the greatest pianists that ever lived, and is the exponent to-day of a school that is fast vanishing. To supreme technical finish he unites a delicacy that is ethereal, a poetry that finds its fullest utterance in Chopin, its most brilliant eloquence in Liszt, and its reflective side in Brahms. Joseffy is a superb specimen of the eclectic methods of Tausig. He is a severe classicist, his purity of style, happy rhythmic sense and beauty of tone being alike admirable in Bach, Beethoven and Brahms, while the dash and unequalled spirit of his jeu lend to his readings of Tchaikowsky and other modern composers a peculiar charm. Master of all styles, impeccable as an interpreter, Rafael Joseffy is among latter-day virtuosi unique because of his versatility.

As a man and a teacher he is that rare combination of magnetic mentor and amiable counsellor; his teaching hours are indeed object lessons in the art of playing the piano beautifully. His ideal is beauty, he insists on a beautiful quality of tone and a beautiful manner of delivery. To the music world he is the great virtuoso, to his pupils he is the beloved friend and guide, Rafael Joseffy.

Mr. Joseffy teaches only at the National Conservatory.

### Leopold Winkler.

LEOPOLD WINKLER, the gifted pianist, has again delighted his friends by consenting to play in public, and through this opportunity it has become evident that with him rest does not mean decay. In masterly style he played last week, at the Kaltenborn concert, the E flat major Concerto, by Liszt. The brilliancy of his performance aroused great enthusiasm among the audience, and now the favorite artist has been engaged for three more appearances.—(Translation) German Herold, July 23, 1900.

Leopold Winkler, the excellent pianist, achieved extraordinary success at his second appearance at the Kaltenborn concert. He played the Schubert-Liszt "Wanderer Fantasia," and the enthusiasm of the audience was not allayed until he played again, a delightful minuet, composed by himself.—(Translation) New Yorker Revue, July 29, 1900.



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CINCINNATI, July 26, 1900.

HERE are the programs presented at the closing exercises of the Conservatory of Music, which received extended notice last week:

## Wednesday Evening, June 13.

- Piano solo, Au Rouet, op. 85.....Godard  
Miss Elizabeth Ranly.  
Duo for two pianos, Hommage à Handel.....Moscheles  
First piano, Miss Alma Dial.  
Piano soli—  
Kammenoi Ostrow, op. 10, No. 23.....Rubinstein  
Etincelles, op. 36, No. 6.....Moszkowski  
Mrs. Laura Womack.  
Song, Heart's Delight.....Gilechrist  
Miss Hilda Hyma.  
Violin solo, Zigeunerweisen.....Sarasate  
Le Roy McMackin.  
Piano soli—  
Poeme Erotique, op. 86, No. 2.....Schytte  
(For left hand only.)  
Schatten Tanz, op. 37.....MacDowell  
Valse Impromptu.....Liszt  
Miss Hannah Hyman.  
Aria, Elsa's Dream, Lohengrin.....Wagner  
Miss Ada Ruhl.  
Sonata for piano and violin, op. 24, F major.....Beethoven  
Sigmund A. Klein and Le Roy McMackin.  
Concerto, A flat major (first movement).....Field  
(Orchestral part on second piano.)  
Miss Corene Harmon.

## Thursday Evening, June 14.

- Rondo, op. 51, No. 1.....Beethoven  
Master Ward Franklin.  
Song, Silently Blending.....Mozart  
Miss Florence Teal.  
Piano solo, Froehlich.....Merkel  
Miss Alma Mueller.  
Song, May Morning.....Denza  
Miss Sadie Reed.  
Sonata, G major.....Mozart  
(Second piano by Grieg.)  
Miss Blanche Deglow.  
Song, Barque of Dreams.....Gray  
Miss Margaret Kevekordes.  
(With violin obligato, Miss Daisy Mae Seiler.)  
Danse Pastorale.....Chaminade  
Etude de Style.....Ravina  
Miss Pauline Schryver.  
Duet, Give Us Love and Give Us Peace.....Kroeger  
Misses Florence and Mary Teal.  
Tarantelle.....Thome  
Miss Antoinette Conradi.  
Songs—  
This Would I Do.....Chapman  
My Nightingale.....De Koven  
Miss Jeanne Beresford.  
Hungarian Air.....Jensen  
Divertissement.....P. Scharwenka  
Miss Florence Edmondson.

- Valse, Dolce Amor.....Pizz  
Miss Elizabeth Kauffman.  
Walzer Brilliant, op. 491.....Loew  
Tarantella, op. 491.....Loew  
(For two pianos.)  
Miss Wanda Baur, Miss Roberta Conway.  
Songs—  
The Merry, Merry Lark.....Nevin  
Sweet Bird of Spring.....Chaminade  
Miss Alma May Dial.  
Valse Impromptu.....Von Wilh  
Miss Eva Ashford Downey.  
Arietta.....Lack  
Spinning Song, op. 347.....Bohm  
Miss Eliza Abbott.

## Friday Evening, June 15.

- Piano soli—  
Daemmerstunden, op. 84.....Schytte  
Andante and Rondo, op. 39.....Rosenhain  
Miss Florence Franklin.  
Concerto, E flat major (No. 22 of Breitkopf & Härtel's  
Edition).....Mozart  
First movement, Cadenza by T. N. Hummel.  
(Orchestral part on second piano.)  
Miss Cora Lee Lisso.  
Piano soli—  
Pastorale.....Scarlatti-Tausig  
Capriccio.....Scarlatti-Tausig  
Jagdlied, op. 80.....Schumann  
Moie Bernheim.  
Ballata, Nel lasciar la Normandia.....Meyerbeer  
Miss Roberta Conway.  
Piano soli—  
Etude, G flat major.....Loeschhorn  
Sonata, A major.....Scarlatti-Leschetizky  
Au Printemps, op. 43, No. 6.....Grieg  
Miss Cora Wadell.  
Reading, Pauline Pavlovna.....Aldrich  
Miss Lola Belle Harris.  
Piano soli—  
Impromptu, op. 29, A flat major.....Chopin  
Spinning Song.....Mendelssohn  
Miss Julia Anderson.  
Songs—  
Shepherd Song.....Delibes  
Arioso.....Delibes  
Sunshine Song.....Grieg  
Mrs. Robert Parks.

- Violin soli—  
Romanza.....Svendsen  
Twilight.....Massenet-Hubay  
The Bee.....Schubert  
Miss Gretchen Macurdy Gallagher.

- Piano soli—  
Recitative and Romanze, The Evening Star, from Tann-  
häuser.....Wagner-Liszt  
Hark, Hark, the Lark (transcription).....Schubert-Liszt  
Romanze, Consolation, op. 40, No. 2.....Leschetizky  
Etude, op. 10, No. 7.....Chopin  
Miss Elizabeth Daniels.  
Aria, She Alone Charmeth My Sadness, Irene.....Gounod  
Urban Leo Alkire.  
Concerto, E minor, op. 11.....Chopin  
(Orchestral part on second piano.)  
Miss Bessie Taylor Mellor.

## Saturday Evening, June 16.

- Piano soli—  
Allegro con gracia, op. 32, No. 1.....Bargiel  
The Trout, Caprice Brillante, op. 33.....Schubert-Heller  
Miss Marie Ross.  
Piano soli—  
Two Etudes, op. 10, No. 3, E major.....Chopin  
Op. 10, No. 5, A flat major.....Chopin  
Miss Rose Janet Maas.  
Song, Si tu me Amaras.....Denza  
Gabriel F. Cazell.  
Piano soli—  
Prelude, op. 35, No. 8.....Edw. Schuett

- Jeu des Ondes, Etude, op. 40, No. 1.....Leschetizky  
Miss Cora Lee Lisso.  
Recitation, How Salvator Won.....Wilcox  
Miss Edith Robbins.

- Piano soli—  
Etude, op. 9.....Krause  
Sonata, op. 14, No. 2, G major.....L. van Beethoven  
Allegro.  
Miss Maxie Homan.

- Violin solo, Romance Sans Parole et Rondo Elegant, op. 9,  
D minor.....Wieniawsky  
Miss Daisy Mae Seiler.

- Piano soli—  
Spinning Song (from the Flying Dutchman).....Wagner-Liszt  
From Souvenir d'Italie, op. 39, No. 4.....Leschetizky  
Mandolinata-Roma, op. 39, No. 4.....Leschetizky  
Rondo Brillante, op. 65.....Weber-Liszt  
Miss Bessie Taylor Mellor.

- Aria, Qui la Voce, I Puritani.....Bellini  
Miss Ada Ruhl.  
Hungarian Fantaisie.....Liszt  
(Arrangement of orchestral part by Hans von Bülow.)  
Miss Elizabeth Daniels.

## Wednesday Evening, June 20.

- Piano solo, Impromptu, op. 28, No. 2.....Reinhold  
Miss Gace Adele Kite.  
Fantaisie, C minor.....Mozart  
(Second piano accompaniment by Grieg.)  
Miss Nan E. Wilson.  
Piano solo, Italian Concerto (first movement).....Bach  
Miss Elsa Wehl.

- Songs—  
My Heart Sings.....Chaminade  
Springtide.....Becker  
Miss Hilda Hyma.

- Piano solo, Ballade, op. 20, A flat major.....Reinecke  
Miss Edna Strubbe.

- Piano solo, Fantaisie, op. 28, F sharp minor.....Mendelssohn  
Mrs. Laura Womack.

- Aria, Hear Me, Ye Winds and Waves, Scipio.....Händel  
Urban Leo Alkire.

- Sonata for piano and violin, op. 8, F major.....Grieg  
Miss Kathryn Underwood and Miss Cora Mae Henry.

## Thursday Evening, June 21.

- Scenes from Childhood, op. 15 (four numbers).....Schumann  
Sonatina, D major, op. 12, No. 1.....Krause  
Miss Eliza Abbott.

- Song, Resurrection.....Holden  
Miss Mary Teal.

- Sonata, F major (first movement).....Mozart  
Miss Ivy Edmondson.

- Etude, op. 45, No. 29.....Heller  
Impromptu, op. 90.....Schubert  
Miss Rose Roebing.

- Song, A Pastorale (Rosalinde).....Veracini  
Miss Eva Ashford Downey.

- Etude, C minor, op. 46.....Heller  
Under the Leaves.....Thomé  
Solfeggietto.....Bach  
Miss Selma M. Benjamin.

- Songs—  
Trockene Blumen.....Schubert  
The Soldier's Bride.....Schumann  
Serenade, Hark, Hark, the Lark.....Schubert  
Miss Blanche Lowenstein.

- En Courant.....Godard  
Miss Della C. Eppinger.

- Recitation, King Robert of Sicily.....Longfellow  
Miss Lilian Noble.

- Song, I'll Sing Thee Songs of Araby.....Clay  
Gabriel F. Cazell.

- Valse, A flat major.....Moszkowski  
Miss Hilda Marks.

- Song, The Bells of St. Mary's.....Rodney  
Charles H. Voige.

- Allegro Scherzando.....Merkel  
Miss Louise Duvall Gedge.

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My Sweet Repose.....Schubert  
Springtide.....Dvorák  
The Brook.....Dvorák  
Miss Carrie Crescence Rieder.  
Au Matin.....Godard  
Ballade, G minor.....Rheinberger  
Miss Alice Langdon.  
Prelude, C major.....Haberhies  
Berceuse.....Grieg  
Papillon.....Grieg  
Albert H. Berne.  
Valse, Voci di Primavera.....Strauss  
Miss Ada Ruhl.  
En Automne, op. 36.....Moszkowski  
Etiennes, op. 36.....Moszkowski  
Miss Carrie E. Willson.

## Saturday Evening, June 23.

Piano soli—  
Prelude and Fugue, A minor.....Bach  
The Brooklet, op. 248.....Kirchner  
Mazurka, op. 10.....Moszkowski  
Master Ralph O'Kane.  
Trio, On Thee Each Living Soul Awaits (Creation).....Haydn  
Miss Carrie Rieder, Miss Eva Downey and Charles H. Voige.  
Piano soli—  
Two Songs Without Words.....Mendelssohn  
Spring Song.  
Spinning Song.  
Miss Edna Goldman.  
Sonata for piano and violin, op. 21, D minor.....Gade  
Miss Lucy Lowenberg and Matthias R. Oliver.  
Concerto, A major (second and third movements).....Mozart  
(Orchestral part on second piano.)  
Miss Elsa Wehl.  
Aria, Farewell, ye Hills and Valleys (Joan of Arc).....Tchaikowsky  
Miss Laura Strubbe.  
Piano solo, Rondo, op. 16, E flat major.....Chopin  
Miss Corene Harmon.  
Violin solos—  
Romance.....Nachez  
Hungarian Dance.....Nachez  
Matthias R. Oliver.  
Concerto, op. 54, A minor (first movement).....Schumann  
(Orchestral part on second piano.)  
Miss Kathryn Underwood.

## Monday Evening, June 25.

Concerto, C sharp minor, op. 55 (first movement).....Ries  
(Orchestral part on second piano.)  
Miss Daisy Seiler.  
Piano soli—  
Impromptu, C sharp minor, op. 66.....Chopin  
Valse, A flat major, op. 42.....Chopin  
Miss Clara Oehler.  
Aria, My Heart at Thy Sweet Voice (Samson and Delilah).....Saint-Saëns  
Miss Laura Strubbe.  
Piano solo, Mazurka, A major.....Liszt  
Leo A. Paalz.  
Violin Concerto, D minor.....Vieuxtemps  
Adagio religioso. Allegro.  
Matthias R. Oliver.  
Concerto, D minor.....Mozart  
Allegro. Romanze. Rondo.  
(Orchestral part on second piano.)  
Miss Ida Lichtenstader.  
Songs—  
Thou Gentle Gazer.....Franz  
Ungehduld.....Schubert  
Miss Ada Ruhl.

## Tuesday Evening, June 26.

Concerto, No. 1, G minor, op. 25.....Mendelssohn  
(Orchestral part on second piano.)  
Miss Mary Lou Sykes.  
Songs—  
Make New Friends, but Keep the Old.....Parry  
I'm Wearing Awa' to the Land o' the Leal.....Foote  
Urban Leo Alkire.  
Rhapsodie d'Auvergne, C major, op. 73.....Saint-Saëns  
(Orchestral part on second piano.)  
Miss Louise Van Lahr.  
Piano soli—  
Chopin Valse, from Laterne Magique, op. 66, D flat major.....Godard  
Valse, D flat major, op. 64, No. 1.....Chopin  
Miss Daisy Seiler.

Aria, Tannhäuser.....Wagner  
Urban Leo Alkire.  
Piano soli—  
Etude, G major, op. 18, No. 3.....Moszkowski  
Etude, Mignonne, op. 16, No. 1.....Schuett  
Miss Ida Lichtenstader.  
Violin soli—  
Andante, from G minor Concerto.....Bruch  
Airs Hongroise.....Tirindelli  
Miss Cora Mac Henry.  
Songs—  
Marie.....Franz  
May Night.....Brahms  
Miss Ada Ruhl.  
Polonaise Brillante, E major, op. 72.....Weber-Liszt  
(Orchestral part on second piano.)  
Miss Daisy Seiler.

## Wednesday Evening, June 27.

Choruses—  
Up Yonder on the Mountain.....Reinecke  
Spinning Song.....Reinecke  
Eliza Abbott, Laura Baker, Pearl Clark, Anna Coffin, Stella  
Coffin, Beulah Davis, Hazel Epstein, Irene Eppinger, Bessie  
Franklin, Josephine Frizzell, Helen Geiser, Rose Homan,  
Bernadetta Imwalle, Louise Iselhardt, Nellie Lowenberg,  
May Marqua, Helen Mosler, Ayleen M. Moyse, Gertrude  
Newburger, Edna Norton, Emma Norton, Marguerite Pace,  
Ella Puchta, Eva Rockwood, Bertha Schroder, Elsie Schwarz,  
Henrietta Wehl, Nellie Wilson.  
La Gracieuse, op. 100.....Burgmuller  
La Styrienne, op. 100.....Burgmuller  
Bernadetta Imwalle.  
Blue Violets.....Lichner  
Ayleen Moyse.  
The Prize.....Lichner  
Helen Geiser.  
Rondino for Two Pianos.....Schultz  
Pearl May.  
Violin Solos—  
The Postillion.....Sitt  
Dost Thou Remember.....Lagye  
Emma Norton.  
Bird Song.....Popp  
Ella Puchta.  
Sonata, D major.....Haydn  
(First movement.)  
Eva Rockwood.  
Revelry.....Eilenberg  
Irene Eppinger.  
Rondo, C major.....Loeschhorn  
Anna Coffin.  
Sonatine, C major.....Clementi  
(Accompaniment on second piano.)  
Bessie Franklin.  
Sonatine, G major.....Biehl  
Allegro. Un poco Allegretto.  
Beulah Davis.  
Rondo, No. 2, op. 167.....Loeschhorn  
Nellie Wilson.  
Sonatine, F major.....Gurlitt  
Moderato. Allegretto.  
Louise Iselhardt.

Violin Solo, L'Argentine.....Papini  
Henrietta Wehl.  
Sonatine, op. 126.....Merkel  
Petite Tarantelle.....Heller  
Edna Norton.  
Six Variations, G major.....Beethoven  
Laura Baker.  
Choruses—  
Somewhere.....Allen  
Peace of Night.....Keinecke  
The Sweet Red Rose.....Ingraham  
J. A. HOMAN.

## Carrie Rosenheim in Germany.

Miss Carrie Rosenheim, the well-known singing teacher and Baltimore correspondent of THE MUSICAL COURIER, is spending the summer in Germany. While abroad Miss Rosenheim will attend all noteworthy musical functions, and she will also spend some of her time studying German Lieder with Herr Stockhausen at Frankfurt-on-the-Main. Miss Rosenheim sailed last month on the steamer H. H. Meier, direct to Bremen.

## Carl Rath to Sail This Week.

Carl Rath, the Brooklyn pianist and organist, expects to sail for Europe the end of this week. His address on the other side will be the Royal Conservatory of Music at Leipsic. While in Germany Mr. Rath expects to devote some time to study.

## Aime Lachaume.

Aime Lachaume, the French composer and pianist, who has been spending the summer in Paris looking after the production of one of his operas, will return soon to America. He sails from Havre on the French line steamer La Bretagne on August 4.

## Frederic Mariner in Maine.

Frederic Mariner, the technic specialist, will spend the month of August in Maine. Mr. Mariner is accompanied by his protegee and gifted little pupil, Master Miner Walden Gallup. Master Gallup will, during his stay in the North, play at a number of private musicales.

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## The Clavier Company's Summer School.

**T**HE summer session of this school is now well advanced, and with each succeeding week the interest and enthusiasm in the work continue to grow. It should certainly be a great source of satisfaction to Mr. Virgil, after the many long years of prejudice and opposition to his ideas in regard to the use and advantages of the Clavier, to stand before this class of students gathered together from all parts of the Union and representing many of the great masters of both Europe and America and see them in perfect harmony and accord with his work. The past few weeks have been busy ones.

In direct connection with technical work are the physical culture classes, under the able direction of Miss Frances Temple Ellery. This is a feature in the study of piano playing that Mr. Virgil considers very important; in fact, essential, in acquiring perfect mental and physical poise.

Another department in connection with the summer term is the study of theory. It is sufficient to say that these classes are under the careful guidance of Sumner Salter.

Mr. Virgil has given the students three illustrated lectures each week on matters pertaining to music pedagogics. From an educational standpoint these lectures cannot be overestimated.

The high order of the recitals has afforded the pupils abundant opportunity to see the relation and application of Clavier principles to artistic piano playing. The recital given by Mrs. Blanche F. Whitaker, of Brooklyn, Tuesday afternoon, July 17, was most enjoyable. Despite the heat there was a good attendance. Mrs. Whitaker's playing showed thorough training and careful work. It also gave evidence of much musical taste and feeling. The program was as follows:

Sonata, op. 2, No. 1.....Beethoven  
Der Vogel als Prophet.....Schumann  
Toccata.....Paradies  
Etudes Nos. 20 and 25.....Heller

Technical Illustrations—  
Scale Study.  
Marcato, Legato and Staccato Chord Study.  
Etude No. 1, op. 10.....Duvernoy  
(This Etude will be played in several different ways, in illustration of the manner in which the principles of touch, accent and expression are first applied in the study of musical compositions.)

Spring Dawn.....Mason  
Valse, D flat.....Chopin  
Schmetterling.....Grieg  
Saltarello.....Heller

On Friday afternoon, July 27, S. M. Fabian, of Baltimore, gave a recital. It is not necessary here to go into

detail, as Mr. Fabian is a pianist of high prestige, and his name is a guarantee of a musicianly performance; but it is a pleasure to record that notwithstanding the difficulty of the program, Mr. Fabian was more than equal to its requirements. His best work was perhaps, in the Chopin Polonaise, which served admirably to display his astounding virility and brilliance. It was tremendously effective—an object lesson in bravura playing:

Etudes.....Chopin  
Mazurka.....Chopin  
Nocturne.....Chopin  
Valse.....Chopin  
Ballade.....Chopin  
Polonaise.....Chopin  
Berceuse.....Grieg  
Albumblatt.....Grieg  
Spring.....Grieg  
Walzer.....Raff  
Rondo.....Field  
Toreador e Andalous.....Rubinstein  
Erl König.....Schubert-Liszt  
Valse.....Rubinstein

The entire success of the Summer School must be most gratifying to Mr. Virgil and his several instructors who, together with him, have labored to make the Virgil method what it is.

It has been Mr. Virgil's desire and aim to make these few weeks of study not only as profitable, but also as enjoyable as possible. On this account as much variety as possible has been introduced to relieve the monotony of hard work, and pupils have not been asked to think perpetually of the underlying principles of correct piano playing.

A very enjoyable hour was spent on Friday afternoon, July 20, when Edward Brigham, the well-known basso profundo, gave a song recital. He has a voice of exceptional range and purity, and by his reading of the following program he proved once again that he is not only the possessor of a phenomenal organ, but is also a cultivated artist.

Phosphorescence.....Loewe  
Poland's Dirge.....Chopin  
Faith in Spring.....Schubert  
The Mariner.....Rubinstein  
Spring Night.....Schumann  
Don Juan's Serenade.....Tchaikowsky  
Journey by Night.....Behr  
Myself When Young (In a Persian Garden).....Lehmann  
Out on the Deep.....Löhner  
Parted.....Overbeck  
La Serenata.....Tosti  
Qui Sdegno (Il Flauto Magico).....Mozart  
Slumber Romance (Philemon and Baucis).....Gounod  
Were I Supreme.....Devries  
My Golden Love.....Kjerulf  
Bohemian Folksong.....Bohm  
Danny Deever.....Damrosch

The program was very interesting not only on account

of its great variety, but for the reason that each composer was represented by a composition especially characteristic of his style. An audience of cultivated musicians listened to Mr. Brigham's recital with the greatest interest, and showed their appreciation of his efforts by enthusiastic applause. All the numbers were so artistically presented that it is difficult to comment upon any special one or ones, for a word of praise is due to each. However, particularly striking was the interpretation of Chopin's "Poland's Dirge," which was marked by great dramatic intensity, a quality Mr. Brigham possesses in a high degree. In Tchaikowsky's "Don Juan's Serenade" the artist's individuality of style was especially apparent, and his reading of this number delighted the audience. Throughout his recital Mr. Brigham gave constant evidence of the possession of a truly artistic temperament, and perhaps in no selection more so than in Mozart's "Qui Sdegno."

A beautiful Bohemian Folksong, by Bohm, sung with delightful effect, followed by a powerful and dramatic interpretation of Damrosch's "Danny Deever" brought the recital to a close. In response to repeated recalls the artist sang as an encore Tosti's "A sera." The fact that Mr. Brigham acted throughout as his own accompanist and handled his instrument with great skill added greatly to the interest of his performance.

On Thursday afternoon, July 19, Mrs. Raymond Brown gave one of her interesting and instructive "Talks on the Music Dramas of Richard Wagner" to an appreciative audience. "Tristan and Isolde" was chosen for consideration, and in her treatment of her subject Mrs. Brown gave evidence of her deep and intelligent study of Wagner's works. For an hour and a half she kept her audience intensely interested while she spoke to them in a quiet, yet very earnest and attractive way, about this grand work—"The high song of love." Seated at the piano she graphically related the story of "Tristan and Isolde" half in words, half in tones. In opening she described it as the greatest love tragedy of the modern stage, and said that it is not an opera in the ordinary meaning of the word, but a wonderful epic poem with a musical setting. Mrs. Brown is an excellent pianist, and is able to illustrate her lectures in a most artistic manner, and this adds greatly to their charm. She has been engaged to give during the coming season "A Course of Four Talks on the 'Ring of Nibelung'" and talks on "Parsifal" and "Tristan and Isolde" in many important cities.

### Becker's "Fest March."

Saturday evening, August 4, the Kaltenborn Orchestra will play at the St. Nicholas Garden Gustav L. Becker's "Fest March."

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## Making a Libretto.

**R**ECENT operatic librettos have been so unsatisfactory that European critics say that they accomplish their purpose no better than the librettos of the earlier days, which have been in recent years the subject of so much ridicule. The following satire, written by an Italian, is a fair illustration of the way in which the text of these old works were prepared by composer and librettist together.

The composer goes to the librettist in search of a writer who shall carry out his ideas.

"I want a libretto," says the composer, "dealing with the love of a king for a shepherdess. What do you say to that?"

"The plan is a little too simple," answered the writer, "but we can introduce complications enough. The most important is to find names for both of them. It is my opinion that the king ought to be called Ludwig and the shepherdess Caroline. What do you think of that?"

"Excellent!"

"We must arrange the first act, then. We have three numbers right away. The first will be a chorus of shepherds, then a grand aria, in which the king declares his love for the shepherdess, and finally another chorus of shepherds. What else do you need?"

"Well, if it were possible," says the composer, "I should like a peasant's wedding, in order to introduce some music on the style of 'La Sonnambula.'"

"Nothing easier. We will have them celebrating the marriage of a young friend of the king's with a young friend of Caroline's."

"And that would give the opportunity for a short aria by the mezzo-soprano," said the composer, delighted.

"Heart beats of the bride," suggested the librettist.

"Yes, and perhaps we could put in a drinking song."

"Of course, by the chorus of wedding guests. I'll look out after that. What after that?"

"This tender tone," says the composer, "will have to be contrasted with something martial, like the 'Soldiers' Chorus' from 'Faust.'"

"Excellent. I'll have a group of recruits come unexpectedly to the wedding," said the librettist.

"And I had a comic duet in my mind, with a very taking melody in D flat."

"Good!" agrees the librettist, "I'll arrange some accident that will bring that in. The bridegroom shall be taken away to the war, as in 'Elsire d'Amore.'"

"Then," continues the composer, "I will have an aria in C sharp. That must be sung by the king. Then he must go to the war. Without a war there is no reason why a man should be the king in an opera. Is that all you want to put in the first act?"

"Yes," answers the composer, slowly, "unless some sort

of national air, like the Seguidilla in 'Carmen,' could be brought in."

"Spanish or Polish?" asked the librettist.

"Which do you think?"

"Well, we'll leave it that way. Ludwig's country is either Spain or Poland; we can decide which after a while. It will be laid waste by an army of enemies. Caroline will disarm the invaders through her singing."

"Splendid!" answered the composer. "Then I will be able to bring in my colorature for the soprano. But how will we be able to get in the war?"

## Berlin Opera House.

**T**HE Berlin Opera House, of which the official title is the Theatre Royal, was built a century and a half ago by Frederick the Great. It is a magnificent edifice, large enough for Berlin when it was merely the capital of Prussia, with 100,000 inhabitants, but quite inadequate for the capital of an empire with 2,000,000 of citizens.

The original house was burned a year after its erection,



THEATRE ROYAL, BERLIN.

The librettist was not nonplussed. He was an experienced man.

"A shepherd can look into the wings on the right side and sing 'Oh! see, a warrior comes!' Then in the orchestra the warrior's motive can be played. The chorus of shepherds then sing 'A Warrior Comes.' What may that be? What may that be? In the orchestra the warrior's motive continues, crescendo. Then the shepherd who first discovered the warrior steps two or three feet forward and sings 'Oh, I recognize him well, the warrior there. The warrior there I well him recognize.' These few phrases and the march of the warriors will be all that is necessary to put the audience into a martial mood."

"Well," asks the composer, "how much will the libretto cost?"

"Two hundred francs an act," answers the librettist, and the bargain is settled.—New York Sun.

but restored by Frederick William II., and from that date has been the greatest German theatre. The Emperor, with a view to render it more suited to the demands of the day, is, according to report, contemplating some improvements in the arrangements, before deciding the construction of a new theatre worthy of the Reichshauptstadt.

## Parcello and Jackson Sing at Asheville.

Mme. Marie Parcello, the contralto, and Dr. Ion Jackson, the tenor, were two of the soloists who appeared last Thursday evening at a performance of "The Persian Garden" at the Asheville Summer School and Conservatory. Both of these New York singers were well received, and both scored a great success at the concerts.

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## Opera's Birth in New York.



PERA in the United States dates from about seventy-five years ago. Previous to 1825 the nearest approach to opera was the singing by solo singers, who found their way in slow sailing ships to these shores and were heard in songs interjected into plays. But there lived in that year in the little town of Brooklyn a merchant named Dominick Lynch, and the descendants live there to-day. Besides being successful as a merchant, he was an ardent amateur of the divine art, and practiced music within his family, his daughter being an admirable amateur who would have been a clever pianist in our day of ultra virtuosity.

On one of his voyages to Europe he heard Signorina Garcia, then a girl of sixteen, who had the precocity and talent of Patti with a gift of a voice more phenomenal in compass than the diva of our day. No phonographs nor descriptions adequately reproduce for the mind's ear a voice. We can know precisely its range, but the quality, beauty, resonance, the phrasing and passion, as well as the agility and pathos that led captive the generation of the singer of a past day must be unknown quantities and qualities to succeeding generations.

Mr. Lynch's taste guided him aright, and in order to give his countrymen a knowledge of the enchantment of an Italian opera he engaged Signor Garcia's opera company, principals, orchestra and chorus, and brought them to New York in one of his ships. He lodged the prima donna and her gifted parents in his own house, and became the first impresario of the list that has been bringing Italian opera singers from the other side of the ocean ever since. The Garcia family was a company by itself—father, mother and brothers of the prima donna, all singers of the highest school, the bel canto exponents that Du Maurier justly admired. But in 1825 the adjuncts which now share the honors with the principals, namely, the orchestra and chorus, were very meagre. It is doubtful if the orchestra and chorus combined exceeded thirty persons.

All of the operas, comic and serious, were novelties in America, and as for music itself, the piano was a primitive instrument, and there were few players worthy the name to perform sonatas of Mozart or Haydn on the sorry "squares"; while the concert singers never got beyond a ballad, or if they ventured afield with a cavatina, it was to leave public taste behind them.

At this time Rossini, the king, had fairly entered upon his second style. "Semiramide" marked the end of the first, and "Otello" bore the same relation to it that the "Aida" of Verdi bears to "Ernani." "Otello" was new to Europe, and Signorina Garcia was to appear in it early in their season. At her patron's house she studied Desdemona. The tradition is that her father was an exacting, even at times cruel, taskmaster. But the facts are that the wonderful girl studied this character in her host's morning room, her only companion being Miss Lynch, the daughter of the house, a girl of about her own age, whom she treated as audience, a hearer who was plying her needle while the singer tried and retried her phrases and effects, accompanying herself on the piano. As Miss Lynch continued to sew the Garcia continued to practice and polish until her electrified hearer stopped her work. It was then that the proper result had been reached. If in the pathetic parts Miss Lynch resumed her work the patient singer redoubled her efforts and left off after repeated trials only when she found her audience in tears.

The Garcia Opera Company consisted of Signorina Garcia (who subsequently married a wealthy wine merchant of New York named Malibran), Signora Garcia, Signor Garcia, Sr., and Signor Garcia, Jr., Signora Barbieri, Signori Angrisani, Rosich, Criveli and Milon. The latter was sometimes tenor, singing Don Ottavio, of Mozart, and Don Ramir in "Cenerentola" when not at the violoncello desk in the orchestra. Besides the above, Mr. Etienne was the pianist—the piano alone accompanying the recitations of the comic operas, and Mr. De Luce led the diminutive orchestra.

This remarkable company opened at the Park Theatre on November 29, 1825. They played twice or thrice a week with occasional brief interruptions from sickness or other causes until September 30, 1826. The Park Theatre, although comparatively a very small house, enjoyed a season of phenomenal success. The prices were high: boxes, \$2; pit, \$1; gallery, 25 cents. These figures for the best theatre in our country experienced little change, except to be reduced for the boxes, for the next twenty-five years. The box office for this first season of opera on this side of the ocean furnishes these details:

Night.	Opera.	Receipts.
1.	Barbieri di Seviglia.....	\$1,843
2.	Barbieri di Seviglia.....	1,000
3.	Barbieri di Seviglia.....	1,214
4.	Barbieri di Seviglia.....	1,138
5.	Barbieri di Seviglia (gallery, \$1).....	707
6.	L'Amante Astuto.....	657
7.	Barbieri di Seviglia.....	654
8.	Barbieri di Seviglia.....	500
9.	Tancredi.....	508
10.	Tancredi.....	812

11.	Tancredi.....	1,068
12.	Tancredi.....	1,123
13.	Barbieri di Seviglia.....	1,143
14.	Tancredi.....	635
15.	Tancredi.....	570
16.	Otello.....	400
17.	Otello.....	889
18.	Otello.....	609
19.	Otello.....	339
20.	L'Amante Astuto.....	799
21.	Barbieri di Seviglia.....	404
22.	Tancredi.....	430
23.	Barbieri di Seviglia and Otello (orchestra benefit).....	355
24.	L'Amante Astuto.....	389
25.	Il Turco in Italia.....	500
26.	Tancredi.....	584
27.	Il Turco in Italia.....	514
28.	Il Turco in Italia.....	419
29.	Barbieri di Seviglia.....	356
30.	Tancredi.....	1,680
31.	Otello.....	532
32.	Il Turco in Italia.....	1,236
33.	Barbieri di Seviglia.....	613
34.	Tancredi.....	350
35.	La figlia del aria, by Rossini.....	1,102
36.	La figlia del aria, by Rossini.....	313
37.	La figlia del aria, by Rossini.....	672
38.	Barbieri di Seviglia.....	364
39.	La figlia del aria, by Rossini.....	553
40.	Otello.....	794
41.	Barbieri di Seviglia.....	207
42.	Don Giovanni (May 23, 1826).....	441
43.	Don Giovanni.....	623
44.	Don Giovanni.....	1,014
45.	Barbieri di Seviglia.....	758
46.	Otello.....	808
47.	Don Giovanni.....	461
48.	Barbieri di Seviglia.....	506
49.	Don Giovanni.....	616
50.	Tancredi.....	536
51.	Cenerentola.....	489
52.	Tancredi (Garcia sick).....	440
53.	Barbieri di Seviglia.....	750
54.	Jefferson's and Adams' death.....	372
55.	La figlia del aria.....	778
56.	Cenerentola.....	350
57.	Otello.....	662
58.	Barbieri di Seviglia.....	624
59.	Don Giovanni.....	877
60.	Cenerentola.....	1,006
61.	Romeo et Giulietta.....	675
62.	Don Giovanni.....	939
63.	Romeo et Giulietta.....	878
64.	Tancredi.....	496
65.	Barbieri di Seviglia.....	461
66.	Cenerentola.....	948
67.	Vacant.....	531
68.	Don Giovanni.....	1,000
69.	Barbieri di Seviglia (August 11, 1826).....	1,110
70.	La Figlia (August 29, 1826).....	416
71.	Cenerentola.....	365
72.	Don Giovanni.....	443
73.	Otello.....	812
74.	Barbieri di Seviglia.....	805
75.	Barbieri di Seviglia (benefit of Garcia, Jr.).....	821
76.	Don Giovanni (benefit of Madame Garcia).....	802
77.	Tancredi (benefit of Signor Garcia).....	1,061
78.	Romeo et Giulietta (benefit of Signorina Garcia).....	1,834
79.	Barbieri di Seviglia (September 30, 1826).....	

Average (\$717 a night)..... \$56,685

The operas performed were "Barbieri," twenty-three times and once one act; "L'Amante Astuto," three times; "Tancredi," fourteen times; "Otello," nine times and once one act; "Il Turco in Italia," four times; "La Figlia del Aria," seven times; "Don Giovanni," ten times; "Cenerentola," five times; "Romeo et Giulietta," three times.

Gross receipts of \$56,685, which were then considered satisfactory for ten months' work of an opera company, are the best proofs of the very moderate salaries that were paid. The company contained nine principals, a chorus and orchestra combined, believed to be about thirty, besides conductor and the necessary staff. Madame Patti's price for one concert is \$4,000, and it is doubtful if she was ever as great an artist as Malibran. After the young prima donna's season ended she was heard elsewhere, while her marriage to M. Malibran had been regarded with the greatest favor and urged, if not compelled, by her parents. The marriage was ill assorted. A divorce followed. The mischief was measurably repaired by her second marriage with De Beriot, a great violinist and a composer whose violin compositions are now classical.—Sunday Sun.

## F. M. Biggerstaff Here.

F. M. Biggerstaff, who has been associated with Mr. Floersheim in our Berlin office for a long time, arrived in this city a few days ago. He leaves to-day for San Francisco.

## Bruno Oscar Klein's Vacation.

Bruno Oscar Klein, the composer, passed the first month of his vacation at Lake Placid in the Adirondacks. This week Mr. Klein will go to Seabright, N. J., for the remainder of the summer.

## A. J. Goodrich at Lake George.

A. J. Goodrich, of Chicago, the author of a number of important musical works, accompanied by Mrs. Goodrich, will spend the remainder of the summer at Hill View, Lake George, N. Y.

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## Women and Music.

IT is being urged in some quarters that Ruskin was patronizing in his attitude toward womankind. If so, women have hitherto enjoyed being patronized, for a large proportion of the great writer's most intense admirers have been ladies. They have fulfilled that which Ruskin emphasized as woman's capital duty, when he said: "Her chief function is praise." It is tolerably clear that the "master" did not think woman possessed of the highest creative faculty or intellectual force. But in many departments of mental activity it must be confessed that women have only lately had fair scope and opportunity. Her limitation has, however, applied rather to the region of science and philosophy than to that of imagination. With regard to her production in prose fiction, in poetry, and in music, we do her no wrong by comparing her work fairly and squarely with that of man; in these departments she has certainly not been handicapped. In music she may even be said to have been placed favorably, for at a time when it was rare for a man to receive any musical training whatever, every girl was taught to play the harpsichord or piano.

And yet it is in music that woman's record fails most signally. In fiction she can give us names that only fall below the very greatest male writers—names such as George Eliot, the two Brontës, Jane Austen, George Sand. These are not world famous writers like Cervantes or Sir Walter Scott, but they stand very high. In poetry the record is not so good; Sappho and Mrs. Browning stand a long way below Homer, Dante and Milton—they are not even to be named with Goethe, Wordsworth, or Tennyson.

In music the parallel is even more disappointing. It is impossible to find a single woman's name worthy to take rank with Beethoven, Handel, Mozart, Rossini, Brahms, Wagner, Schubert; we cannot even find one to place beside Balfe or Sir Arthur Sullivan. As a writer to the *Musical Times* remarked nearly twenty years since, "A few gifted members of the sex have been more or less fortunate in their emulation of men, and that is all. Not a single great work can be traced to a feminine pen." Nothing has been done since to lessen the truth of this remark. Year by year our great festivals produce new works; it is rare for even a minor production to be from the pen of a woman.

A large part of all music proceeds from the emotions, and in this respect woman is supposed to be more gifted than man. But music clearly depends on something more than feeling something that goes beyond sensibility; and in that something woman would seem to be lacking. She is like a poet who lacks "the accomplishment of verse"; the gift of utterance is not hers. She can interpret, but she cannot create. Fable may name St. Cecilia as the patroness of music, but the real gods of music are the Handels and Mozarts.

It may seem ungallant to insist upon the truth, but in all inquiries such as the present we have to do with hard facts, not with fancy, speculation or chivalry. As singers women can hold their own against all male comers; as instrumental performers they fall little, if at all, behind the greatest; as producers, as composers they have done nothing beyond second best, and not much of that. It is an extraordinary thing that woman should thus fail in a department where a careless thinker might expect her chiefly to excel. The careless thinker would, undoubtedly, reason from wrong premises. He would regard music as merely a light exercise of the fancy and emotions; it is more than this—it is one of the deepest utterances of the soul, and one of the severest exercises of the mind.

For some reason not yet understood, the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. Their warmest admirers would hardly care to instance Fanny Hensel, Sainton-Dolby, Virginia Gabriel, Mrs. Bartholomew, Miss Alice M. Smith, or Miss Rosalind Ellicott as really great composers. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorák, or Tchaikowsky, or Coleridge-Taylor? It is a question for the defence, if defence there be, and no satisfactory answer has yet been given. The plea of defective education, with regard to music, can hardly apply, for in music woman's chances have been at least equal to those of man. Even now, though men are studying music increasingly, female performers probably outnumber males by six to one. If we seek for what may be called the feminine element in music, we have to look for it among the works of men, for the simple reason that women have produced nothing that can be given serious consideration. We may detect a feminine tone in composers like Porpora, or Schubert, or Robert Franz, or even to some degree in Mendelssohn; and thus, so far as music is concerned, males represent to us both the masculine and the feminine. In the world of musical composition the feminine sex can hardly be said to exist.

Possibly women have been on the wrong tack altogether in their efforts at musical production. They have had no

pioneer of their own sex, and they have naturally followed in the footsteps of man. But if they are to accomplish anything great they must be distinctive; they must follow nobody, emulate nothing, but seek to embody the instinctive emotions of their own souls. As imitators of men in music, it must be recognized that they have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production.—A. L. S., Musical News.

### The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Sweetest Flower That Blows..... Hawley  
Miss Grainger Kerr (July 7)..... Maida Vale, London  
Miss Grainger Kerr (July 9)..... Bayswater, London  
Miss Grainger Kerr (July 10)..... Queen's Gate, London  
Miss Grainger Kerr (July 13)..... Caterham, London  
Miss Francine Dewhurst (July 14)..... Wimbledon, London  
Madame Dews (July 14)..... Backpool, England  
Miss Francine Dewhurst (July 16)..... Maidenhead, England  
Miss Grainger Kerr (July 17)..... Harley street, London  
Miss Carrie Tubb (July 17)..... Belgravia, London  
Miss Lilian Courtenay (July 19).....  
Miss Francine Dewhurst (July 20)..... Princess Gallerie, London  
Miss Francine Dewhurst (July 23)..... Wynnstey Gardens, London  
Miss Francine Dewhurst (July 24)..... West End, London  
Miss Carrie Tubb (July 24)..... Wandsworth, London  
Mme. Bertha Moore (July 24)..... Holland Park, London  
Miss Carrie Tubb (July 25)..... Putney, London  
Miss Francine Dewhurst (July 27)..... Harley street, London  
Miss Carrie Tubb (July 28)..... Southsea, London

Necklace of Love..... Nevin  
Miss Grainger Kerr (July 7)..... Maida Vale, London  
Miss Grainger Kerr (July 9)..... Bayswater, London  
Miss Grainger Kerr (July 10)..... Queen's Gate, London  
Miss Grainger Kerr (July 13)..... Caterham, London  
Miss Francine Dewhurst (July 14)..... Wimbledon, London  
Miss Francine Dewhurst (July 16)..... Maidenhead, England  
Mme. Marian McKenzie (July 16)..... Red Hill  
Mme. Marian McKenzie (July 17).....  
Miss Francine Dewhurst (July 20)..... Princess Gallerie, London  
Miss Francine Dewhurst (July 23)..... Wynnstey Gardens, London

Miss Francine Dewhurst (July 24)..... West End, London  
Miss Francine Dewhurst (July 27)..... Harley street, London

All for You..... D'Hardelot  
The Red Dominoes (July 4)..... Henley, England  
Miss Jessie McLeod (July 10)..... Bushey, England  
Miss Hortense Paulsen (July 13)..... Baker street, London  
Miss Florence Daly (July 14)..... Stanwell, England  
Miss Jessie McLeod (July 18)..... Hyde Park Gate, London  
Miss Lilian Courtenay (July 19)..... Hyde Park Gate, London

In Memoriam..... Lisa Lehmann  
Mr. Luscombe (July 5)..... Steinway Hall, London  
Arthur Walenn (July 17)..... Harley street, London  
Arthur Walenn (July 18)..... Hyde Park, London

In May Time..... Dudley Buck  
Miss Jenkins Colyer (July 11)..... "The Albion," London  
Miss Jenkins Colyer (July 12)..... Croydon, England  
Mme. Alma Ribolla (July 12)..... West End, London  
Miss Edith Poynter (July 18)..... Skegness  
Mme. Bertha Moore (July 24)..... Holland Park, London

The Lark Now Leaves Her Watery Nest..... Horatio Parker  
Mme. Blanche Marchesi (July 4)..... St. James Hall, London  
Miss Frederika Taylor (July 11)..... Regent's Park, London  
Mme. Ruth Lamb (July 12)..... Kensington, London

It Was a Lover and His Lass..... De Koven  
Mme. Ruth Lamb (July 12)..... Kensington, London  
Miss Edith Poynter (July 16)..... Skegness  
Mme. Marian McKenzie (July 16)..... Red Hill  
Mme. Marian McKenzie (July 17)..... Mlle. de Lede's  
Concert, London  
Miss Edith Poynter (July 19)..... Skegness

Dream-Maker Man..... Nevin  
Miss Hortense Paulsen (July 16)..... Kensington, London

Deux Miniatures..... George Liebling  
George Liebling (July 12)..... Maida Vale, London

Rose Fable..... Hawley  
Miss Grainger Kerr..... Caterham, London

Gondolieri..... Nevin  
Mlle. Janotha (July 13)..... Green Park Club, London

Among the audience who witnessed Miss Gertrude Bennett's performance at the Coleman House, Asbury Park, last Tuesday evening, were Mme. Madeline Schilier and Mme. Bloomfield-Zeisler, who sat together. It was a coincidence that these two artists should have been there at the same time.

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## Liszt at Home.

**A**N interesting article appeared a short time ago in *Westermann's Monatshefte* on the home life of the famous composer and pianist Franz Liszt. It is mainly drawn from the papers and journals of Gerhart Rohlf's, the well-known German traveler, who lived at Weimar when he was not exploring the recesses of Central Africa, and knew Liszt intimately. Rohlf's first met Liszt in 1871 at the house of a mutual friend, and at once fell under the spell of the personal fascination which no one seems ever to have been able to resist. Liszt apparently took to Rohlf's immediately also, and gave him a general invitation to his famous Sunday parties, which were by no means open to all the world and his wife.

Liszt lived on the first floor of a little house in the Palace Garden, called the Hofgartnerei, which had been set apart for his use by the Grand Duke. He had only four rooms, including his bedroom, and they were all full to overflowing when he gave a party. The Grand Duke rarely missed one of these occasions, but there was no ceremony about his visits. He took his place in the audience like an ordinary guest. Liszt's pupils did most of the playing on these occasions, but the "Meister" generally played a duet with one of the best of them and sometimes ended with a solo. When this happened everybody stood up, partly out of respect for the great man and partly because Liszt particularly liked to have people looking at him while he played.

Liszt's parties, as has been said, were rather exclusive. The good people of Weimar seldom saw the inside of the Hofgartnerei. The company consisted chiefly of his pupils and a sprinkling of the court circle with any distinguished musicians who happened to be at Weimar. Amiable as Liszt was, he had a horror of intruders. One of his pupils, a rich American girl, who had established herself at the Russischer Hof Hotel, once ventured to bring a friend without having asked Liszt's permission. Liszt "spotted" the intruder at once. He marched down the room, saying in a very audible "aside," "We seem to have got the whole Russischer Hof here to-day." The offending damsels shrank into their shoes, and as soon as his back was turned took French leave as speedily as they could.

Among the many famous musicians whom the presence of Liszt attracted to Weimar one of the most frequent visitors was Hans von Bülow. Bülow had not Liszt's suavity of manner and he was inclined to stand upon his dignity. On one occasion they had been with a party to Osmanstedt, where Weiland was buried. When they came back they went to dinner at the house of one of Liszt's friends. After dinner Liszt asked Bülow to play something. He began a fantasia and while he was in the midst of it the hostess got up and walked out of the room on tip-toe to give some orders to the servants. Bülow stopped dead. "What is the matter?" said Liszt. "I thought someone had fainted,"

said Bülow, and it took all Liszt's powers of persuasion to induce him to go on playing.

One of the pleasantest features of the Weimar life seems to have been the absence of the rigorous etiquette which is generally supposed to reign in German courts. The Grand Duke was one of Liszt's warmest admirers, and they were on the friendliest terms imaginable. Herr Rohlf's gives a specimen of their conversation which he overheard at his own table. Sarasate had been playing at the palace, and the Grand Duke was naturally in raptures over his wonderful technic. Liszt, however, was not to be overawed. "He has been tremendously boomed," he said, "but he is not a great artist." "My dear Liszt," said the Grand Duke, "he played most wonderfully; I was delighted with him." "Your Royal Highness," said Liszt, "understands the business of reigning very well, but in musical matters I am the authority, and according to my judgment he is not a great artist." The Grand Duke would not give in, and so the matter rested. But differences of opinion such as this never made any alteration in their friendship.

Herr Rohlf's was at the last party which Liszt ever gave. It was in 1886, the year of Liszt's death. In his later years Liszt rarely played, even to his friends, but that day he was persuaded to play one of Beethoven's sonatas. He played like a man inspired. After he had finished he rose from the piano and told one of his pupils to take his place, but the Grand Duke stopped him with tears in his eyes. "No, dear Meister," he said, "leave us with that sonata ringing in our ears; after such playing as yours anything else would be a profanation." The next day Liszt started for Bayreuth. He was attended to the railway station by a troop of pupils. There was an affectionate leave taking, with much kissing and shaking of hands. Rohlf's never saw him again. A few weeks later he died at Bayreuth in the arms of his daughter, Cosima Wagner.—Daily Graphic.

## Emil Hofmann.

**E**MIL HOFMANN, the baritone singer, is spending the month of July as the guest of Orrin S. Goan, Tiffany Park, Irvington-on-the-Hudson. Before leaving town Mr. Hofmann was busy arranging programs for a concert tour to begin early in the autumn. His manager, E. H. Holmes, of 33 West Sixty-first street, has already begun to book dates. Mr. Hofmann has also been engaged as soloist for performances of "The Messiah," "Elijah" and "The Creation." As an interpreter of the German Lieder Mr. Hofmann is especially delightful, and his programs for the coming season will include gems from the classics, which promise to prove attractive to the cultured American audiences.

## Caroline Maben.

Miss Caroline Maben has just returned to her Carnegie Hall studios from a pleasant sojourn with her mother at their cottage, "The Walhalla," at Saratoga, N. Y.

## Grand Rapids Notes.

GRAND RAPIDS, Mich., July 28, 1900.

**M**USIC in Grand Rapids has been at a standstill this summer until two weeks ago, when music lovers of our city had the opportunity of hearing for the first time in Grand Rapids Miss Doris Wilson.

Since that time this charming young lady has made her conquests by the score. She is possessed of a voice of great range and rare sweetness and understands full well how to use it. I had an interview with her and found her as pleasant to listen to in a social way as musically. At present she is singing in different large cities throughout the country.

Formerly a church singer, she discovered that there is more money to be derived from the stage than the "loft," and consequently for the past three years she has been before the footlights.

I hope the time will speedily come when the churches will see the "error of their ways," and seeing them, "mend them."

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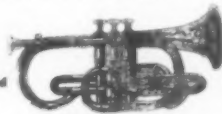
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